

THE ATHENÆUM

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PRICE
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NOTICE.

The price of THE ATHENÆUM is now THREEPENCE.

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ATHENÆUM OFFICE.

NOTICE.—It is requested that Advertisements intended for insertion in the current week's publication be sent to this Office not later than Wednesday.

ORGANIC CHEMISTRY.—Dr. HOFMANN, F.R.S., will commence a COURSE of THIRTY LECTURES on ORGANIC CHEMISTRY, on TUESDAY NEXT, the 7th instant, at 10 A.M.; to be continued on each succeeding Wednesday, Thursday, Friday, and Tuesday, at the same hour. These Lectures will be delivered at the Laboratory of the Government School of Mines, College of Chemistry, Oxford-street. Fee for the Course, 2s.

TRENHAM REEKS, Registrar.

SOUTH KENSINGTON MUSEUM.

After the 1st JANUARY, 1862, and till further notice, the South Kensington Museum will be closed on Wednesday Evenings, and opened instead on Saturday Evenings, till 10 P.M. Admission Free. By Order of the Committee of Council on Education.

ITALIAN LANGUAGE AND LITERATURE.

—PROFESSOR C. DE TIVOLI.—JUNIOR CLASS: Tuesdays and Fridays, from 11 to 12. Course: Explanation of Grammatical Rules.—Reading.—Exercises.—Dictation.—Translations.—Analysis.—Etymology.—Interpretations on Rules.—SENIOR CLASS: Tuesdays and Fridays, from 2 to 3. Course: Translations from Italian Poetry, from easier to harder styles.—Reading and Translating of Classical Prose or Poetical Authors.—Composition. The Courses will commence on Tuesday, the 7th January. Fee for each Class, for the remainder of the Session, 2s. 10s. on payment of 5s. College Fee in addition. The Courses are open to any Gentleman not attending other Classes in the College.

EDWARD S. BEESLY, A.M., Dean of the Faculty of Arts.

CHAS. C. ATKINSON, Secretary to the Council. University College, London, December 30, 1861.

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THE LENT TERM will open on MONDAY, January 20th. Private instruction is given in Vocal Music by Mr. G. Benson, in Instrumental Music, by Mr. Dorrill, Mr. Jay and Mr. O. May, and Misses Green, C. Green and Heaton. Arrangements are made for receiving Boarders.

Prospectuses, with full particulars as to Classes, Fees, Scholarships and Examinations, may be had on application to Mrs. WILLIAMS, at the College Office.

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LITERATURE

History of the Opera, from its Origin in Italy to the Present Time: with Anecdotes of the most celebrated Composers and Vocalists of Europe. By Sutherland Edwards. 2 vols. (Allen & Co.)

WHEN a joke, said Scribe, has been used for fifty years people may begin to laugh at it. "If you want to make gingerbread sweeter," says a character in Miss Bremer's charming 'Home,' "you must keep it a year in a paste-board box." One recalls the witty Frenchman and the Swedish heroine whenever one reflects on the way in which our public thinks and feels towards new music. We like our music as we like our wine, of a certain age. The national curiosity with regard to a new composer or a new work is surprisingly small, the national appreciation surprisingly slow. Still we make some slight advances. M. Meyerbeer has established his name amongst us, and in time M. Gounod will do the same, in spite of the *Aristarchi* of the day. It is instructive (to cite an example) to refer to the tone used by Mr. Hogarth in regard to the operas of M. Meyerbeer, which were, when he wrote, as good as they are now. Mr. Edwards is in proportion welcome, as showing the degree to which English appreciation has been quickened. More remains to be done, without bringing our artists and audiences into the undesirable company of the modern image-breakers, who, unable themselves to produce any form of beauty, have tried to set up Deformity on a pedestal, as the model and the divinity in Art of the nineteenth century.

Our author, however, has in some degree fallen short of what might have been accomplished. His book does not show that care in collection of materials which in every modern history is as essential as liberality of view. There are many modern German monographs and biographies with which we fancy him to be imperfectly acquainted, if at all. We cannot accredit all his French authorities. M. Castil Blaze, who is an especial favourite with him, is to be little trusted. This is the gentleman who, while Bishop was hashing up foreign operas to suit the musical views of London managers, lent himself to a similar task, for the public in Paris. This is the gentleman who outwitted the worst transactions of the frivolous Italian ecclesiastics in transfer of the Bellini or the Verdi of the hour from the footlights to the organ-loft, by arranging a Mass (as M. d'Ortigue has just been reminding us) in which passages from 'La Cenerentola' and 'Il Barbiere' were employed during the most solemn and pompous portions of the rite! Such an artificer is even less to be relied on as an authority than a Touchard-Lafosse, who rakes together all the temporary scandals from the French Opera chronicles; or a Charles Maurice, who has the kindest words to publish concerning the artists most liberal in their contributions to the "black mail" from which himself and Madame Maurice (serviceably put forward on such occasions) derived so much luxury and profit. One would not consult De Morlière, the Chevalier who established the company of paid applauders in the Paris theatres as a branch of French enterprise, had he written a book on the success of artists! To change the ground for one example more—we own that tribute is due to Lord Mount-Edgumbe, as to one having written such agreeable recollections as an amateur given to dowagerism will jot down. But the bewilderment of that nobleman, cradled

among Lydian measures and the "pretty music" (to borrow Lord Thurlow's phrase) of Italy,—whose old age drifted him into times of Art, in which sensations of greater vigour replaced the lighter emotions of his young days of enjoyment,—is truly real,—and amounts to a discredit of his powers.

Another qualification must be offered. This concerns the third chapter of our author's first volume, in which he enters with some ingenuity into the construction of opera-books. We cannot for a moment admit his proposition, that because the words are sometimes repeated twice, thrice, or more in an opera, and because singers too often speak unintelligibly, the difference betwixt sense and nonsense goes for little, provided the story be well cut out. "Though I have seen 'Norma' fifty times," says he, "I have never examined the *libretto*, and of the whole piece know scarcely more than the two words which I have already paraded before the public—'Casta Diva.' What do the writer's ears make of the exclamation, 'O rimembranza,' in the duett betwixt *Adalgisa* and the Priestess, where the former tells the latter her own story! What of the burst, 'No, non tremar,' where the infuriate woman menaces her false lover by threatening the life of the children of their guilty love? What of the war-cry, 'Guerra! Guerra!' in the second act? What of *Norma's* advance on *Pollione*, 'In mio man alfin tu sei,'—made by her sinister vengeance when she has him within her grasp? We remember 'Norma' by these words as much as by the musical phrases to which they are set—from their offering scope to the singer's declamatory power and individuality of reading. They are of as much consequence to the scene as 'We fail,' followed by 'And we'll not fail,' to the part of *Lady Macbeth*. To replace these English phrases, simple as they seem, by 'We don't succeed,' and 'We will succeed,' would be a hazardous experiment. A pure and poetical text in this very book of 'Norma' carries off Bellini's feebleness and triteness as a musician, and enables the Pasta, or Grisi, or Adelaide Kemble who plays the part, to enhance the effects of situation and of song by that declamatory force. The principle laid down is further proved by the inevitable loss caused to all music by translation of the original words, let it be ever so adroitly managed. Try the best English or French version of 'Erl-König,' and much of its northern horror passes away from it. In Italian, it would be simply impossible. 'Ah, mon fils,' in 'Le Prophète,' becomes sadly weakened when it is presented as 'Ah, mio figlio,' in 'Il Profeta.'

It is not our intention connectedly to follow the story of Opera from the days when Caccini and Peri gave it something like its present form in Italy,—when Keiser Germanized it at Wolfenbüttel,—and the Abbé Mailly exhibited it in the Bishop's Palace at Carpentras in France, down to our own period; but to extract what is least known and the most amusing from these pages. To begin: in the times of Lulli—times coarse and primitive, as regarded the theatre, though they were also times when the *Grand Monarque* danced in his own court ballets—we find a sketch of a librettist, which will be new to many readers:—

"Many curious stories are told of La Fontaine's want of success as a librettist; Lulli refused three of his operas, one after the other, 'Daphné,' 'Astrée,' and 'Acis et Galathée'—the 'Acis et Galathée' set to music by Lulli being the work of Campistron. At the first representation of 'Astrée,' of which the music had been written by Colasse (a composer who imitated and often plagiarised from

Lulli), La Fontaine was present in a box behind some ladies who did not know him. He kept exclaiming every moment, 'Detestable! detestable!' Tired of hearing the same thing repeated so many times, the ladies at last turned round and said, 'It is really not so bad. The author is a man of considerable wit; it is written by M. de La Fontaine.'—'Cela ne vaut pas le diable,' replied the librettist; 'and this La Fontaine of whom you speak is an ass. I am La Fontaine, and ought to know.' After the first act he left the theatre and went into the Café Marion, where he fell asleep. One of his friends came in, and surprised to see him, said—'M. de La Fontaine! How is this? Ought you not to be at the first performance of your opera?' The author awoke, and said, with a yawn—'I've been; and the first act was so dull that I had not the courage to wait for the other. I admire the patience of these Parisians!'

Opera was naturalized in this country, as everywhere else, by aid of Italian talent. Who has forgotten the singing "gentlewoman," from the South, commemorated by Pepys, who would not "be kissed, which Mr. Killigrew, who brought her in, did acquit us with"? Here, too, as in every other land, we have to remark how largely dances, machinery, pageantry of mad costliness (the value of money considered) entered into the young life of musical drama. It has been dinned into our ears again and again, till we have been in danger of believing it, that such men as Spontini and M. Meyerbeer have demoralized and destroyed the purity of Opera, by their vast combinations, and the splendour of scenic accessories demanded by their works. Nothing of the kind is the case. Our ancestors, belonging to all the four countries in which Opera has most flourished, were fifty times more lavish than any of their offspring; as references to the doings at the courts of Tuscany, Saxony, and France could show,—or to our own masques of Jonson and Jones. The best of the best artists then felt delighted to work as stage-decorators, and this could not altogether be because the entertainment was confined to Royalty and the noble and the wealthy; for we read of some of the theatres in which it was represented capable of holding audiences of ten thousand persons.—

"I have already spoken [says Mr. Edwards] of the magnificence and perfection of the scenic pictures exhibited at the Italian theatres in the very first days of the Opera. In the early part of the seventeenth century immense theatres were constructed so as to admit of the most elaborate spectacular displays. The Farnesino Theatre, at Parma, built for dramas, tournaments, and spectacles of all kinds, and which is now a ruin, contained at least fifty thousand spectators."

The habitual gathering of a fifty-thousand power audience at Parma is a fact or a fiction, as may be. But it is clear that, then, the orchestra had no weight; that the chorus, in its modern predominance, was undreamed of; that composers were timid and monotonous in their productions. It was, therefore, necessary to regale the eye with shows—no matter how tasteless or absurd their splendour. "After the opera," says Mr. Edwards, "comes the *ballet*." Surely, this must be a slip of the pen. "Before" should have been his word. Dance was earlier in the field; more accomplished, better attired than Song. To Dance we owe rhythm, which is one of the two cardinal pillars of Opera, the other being harmony. From the combination of the two, melody, as we understand the word, originated; the chant or recitative, to which poetical thoughts or picturesque fancies could be declaimed, having retained its primitive and formless rudeness, long after feet had moved on the floor in sprightly or stately order, to whose motion, periodicity or recur-

rence (discipline, to put it otherwise) was necessary.

Here is a paragraph reminding us that there is nothing old under the sun:—

"Italian Opera was introduced into England at the beginning of the eighteenth century, the first work performed entirely in the Italian language being 'Almahide,' of which the music is attributed to Buononcini, and which was produced in 1710, with Valentini, Nicolini, Margarita de l'Epine, Cassani and 'Signora Isabella,' in the principal parts. Previously, for about three years, it had been the custom for Italian and English vocalists to sing each in their own language. 'The king, or hero of the play,' says Addison, 'generally spoke in Italian, and his slaves answered him in English; the lover frequently made his court, and gained the heart of his princess in a language which she did not understand. One would have thought it very difficult to have carried on dialogues in this manner without an interpreter between the persons that conversed together; but this was the state of the English stage for about three years.'"

Why, the same thing happened yesterday—happens to-day. When Miss Adelaid Kemble sang in 'Norma' at Frankfort her voluminous *Adalgisa*, Fraulein Kortky, her wicked *Pollio*, Herr Chrudimsky, and the rest of the *corps* great and small, discussed the opera in German to her Italian. At the moment of writing, news comes from Berlin that precisely the same pleasant *pasticcio* of two languages in one opera has been presented on the occasion of the appearance there of the newest "sensation" singer—Mdlle. Adelina Patti.

Passing forward a page or two, we come to another illustration of Opera curiosities in a happy imitation by our author of Panard's well-known song. Mr. Edwards manages rhyme and language so easily that he had no right to have made so light of the one and the other—in connexion with music. The paraphraser of the four verses which are given here should be able to write "good words" for an opera book.—

WHAT MAY BE SEEN AT THE OPERA.

I've seen Semiramis, the queen;
I've seen the Mysteries of Isis;
A lady full of health I've seen
Die in her dressing-gown of phthisis.

I've seen a wretched lover sigh,
"Fra poco" he a corpse would be,
Transfix himself, and then—not die,
But coolly sing an air in D.

I've seen a father lose his child,
Nor seek the robbers' flight to stay;
But, in a voice extremely mild,
Kneel down upon the stage and pray.

I've seen a churchyard yield its dead,
And lifeless nuns in life rejoice;
I've seen a statue bow its head,
And listened to its trombone voice.

The mixture of prodigality and folly which from its first birth has distinguished Opera is neither new nor old. Operatic sparrows flew about the stage in Handel's 'Rinaldo' (1710), and were lashed out of life by the very *Spectator*, Addison, who wrote a dreary opera-book of his own containing such a line as—

Widow Trusty, why so fine?

—During Mr. Macready's management in London real birds were engaged to chirp and to warble, by way of giving "local colour" to the wood scenes of 'As You Like It.'

Here are extracts from other of Mr. Edwards's pages, which take us into another world of Opera, yet bear out the argument which we have been playing with rather than enforcing:

"The Italian Opera was established in Vienna under the Emperor Leopold I., with great magnificence, so much so indeed, that for many years afterwards it was far more celebrated as a spectacle than as a musical entertainment. * * We have seen a French maid of honour die to the fiddling of her page; the Emperor of Germany expired to the accompaniment of a full orchestra. Feeling that

his end was approaching he sent for his musicians, and ordered them to commence a symphony, which they went on playing until he died. * * Several of Zeno's, and a great number of Metastasio's works have been set to music over and over again, but when they were first brought out at Vienna, many of them appear to have obtained success more as grand dramatic spectacles than as operas. * * When Handel was in England directing the King's Theatre in the Haymarket, and when the Dresden Opera was in full musical glory (before as well as after the arrival of Hasse), the Court Theatre of Vienna was above all remarkable for its immense size, for the splendour of its decorations, and for the general costliness and magnificence of its spectacles. Lady Mary Wortley Montagu visited the Opera, at Vienna, in 1716, and sent the following account of it to Pope. 'I have been last Sunday at the Opera, which was performed in the garden of the Favorita; and I was so much pleased with it, I have not yet repented my seeing it. Nothing of the kind was ever more magnificent, and I can easily believe what I am told, that the decorations and habits cost the Emperor thirty thousand pounds sterling. The stage was built over a very large canal, and at the beginning of the second act divided into two parts, discovering the water, on which there immediately came, from different parts, two fleets of little gilded vessels that gave the representation of a naval fight. It is not easy to imagine the beauty of this scene, which I took particular notice of. But all the rest were perfectly fine in their kind. The story of the opera is the enchantment of Alcina, which gives opportunities for a great variety of machines and changes of scenes which are performed with surprising swiftness. The theatre is so large that it is hard to carry the eye to the end of it, and the habits in the utmost magnificence to the number of one hundred and eight. No house could hold such large decorations; but the ladies all sitting in the open air exposes them to great inconveniences, for there is but one canopy for the Imperial Family, and the first night it was represented, a shower of rain happening, the opera was broken off, and the company crowded away in such confusion that I was almost squeezed to death.' One of these open air theatres, though doubtless on a much smaller scale than that of Vienna, stood in the garden of the Tuileries, at Paris, at the beginning of the eighteenth century. It was embowered in trees and covered with creeping plants, and the performances took place there in the day time. * * I myself saw a little theatre of the kind, in 1856, at Flensburg, in Denmark. There was a pleasure-ground in front, with benches and chairs for the audience. The stage-door at the back opened into a cabbage garden. The performances, which consisted of a comedy and farce, took place in the afternoon, and ended at dusk."

There was a few years ago another of these garden opera-houses, at Herrenhausen, close to Hanover, reminding one of Shakspeare's disposition of the theatre for his Athenian play. "This green plot shall be our stage, this hawthorn brake our tiring-house." The most recent of these out-of-door theatres was the one in the *Pré Catalan*, close to Paris, the proprietors of which, though tasteful and delicate in no ordinary degree, had not sufficiently estimated the caprices of climate when planning a nightly speculation. The court caprices referred to were occasional,—belonging to the fairy world of royal commands. The audiences paid no money to see the show—and the artists (let it be hoped) were provided with shelter and escape supposing rain fell on, or wind withered their *rouge* and their thinly-clad legs, and that all the machinery of the actor's art was protected from moth and mildew.

We are disposed to indorse Mr. Edwards's judgment on operas and singers, especially of the former. His appreciation of Signor Rossini, Donizetti and Bellini seems to us just. In fairness to an elder composer, however, more stress might have been laid on the obligations

derived from Paër by the author of 'Il Barbiere.' The overture to 'Tancredi' is almost a parody on that of 'Sargino.' It may be submitted, too, that the slenderness of Bellini's science and the limited nature of his resources have been here too much overlooked in favour of his expressive suavity and delicacy. His strong point was delicacy and poetry of taste in the selection of his stories—in this how superior to that of the more brilliant composer whom he displaced! What might not Signor Rossini have made of 'Norma,'—what could Bellini have done with 'Moise'! The last opera (the French version of 'Mosé') does not receive its full justice from our agreeable writer. Yet the music added for Paris contains some of its composer's grandest and most individual inspirations. The *finale* of the second or third act, into which '*mi manca la voce*' is imbedded, will long remain unparagoned as a specimen of florid art and as an example of musical excitement.

The composer with whom Mr. Edwards's book closes is Hoffmann;—of whose 'Undine' he speaks—from hearing or from hearsay? It is an opera concerning which the world has been naturally interested, from its acquaintance with the literary efforts of its writer. Some hearsay impressions concerning it were set down in Mr. Chorley's 'Modern German Music'; and, from a contribution by Herr Truhn there quoted, curiosity was allayed by assurances that Hoffmann's fairy music had none of the freaks and eccentricities which might have been expected from the author of 'The Golden Pot' and 'The Princess Brambilla.' It was stated that, apart from certain orchestral devices, employed in ticketing the characters by phrases or combinations, as Weber and Herren Meyerbeer and Wagner have since done, the work was tame, regular and unimaginative. During the palmy days of Dr. Liszt's enterprising and experimental administration of the Opera-house at Weimar (that stronghold of experiment in German drama) the score of 'Undine' was sent for, with a view to the revival of the opera. The music proved so utterly rapid, that all notion of producing a work demanding much expenditure in scenery, greenery and machinery was laid aside. It has not, for many years, been met with in any German opera-house.

As to singers, Mr. Edwards shall tell something not generally known about Rubini. The story is not a bad story:—

"At the age of twelve he made his début at the theatre of Romano, his native town, in a woman's part. This curious *prima donna* afterwards sat down at the door of the theatre, between two candles, and behind a plate, in which the admiring public deposited their offerings to the fair *bénéficiaire*. She is said to have been perfectly satisfied with the receipts and with the praise accorded to her for her first performance. Rubini afterwards went to Bergamo, where he was engaged to play the violin in the orchestra between the acts of comedies, and to sing in the choruses during the operatic season. A drama was to be brought out in which a certain cavatina was introduced. The manager was in great trouble to find a singer to whom this air could be entrusted. Rubini was mentioned; the manager offered him a few shillings to sing it, the bargain was made, and the new vocalist was immensely applauded. This air was the production of Lamberti. Rubini kept it, and many years afterwards, when he was at the height of his reputation, was fond of singing it in memory of his first composer. * * In 1814, he was engaged at Pavia as tenor, where he received about thirty-six shillings a month. Sixteen years afterwards, Rubini and his wife were offered an engagement of six thousand pounds, and at last the services of Rubini alone were retained at the Italian Opera of St. Petersburg, at the rate of twenty thousand pounds

a year. [Quere? Ed.] * * I must mention a sort of duel he once had with a rebellious B flat, the history of which has been related at length by M. Castil Blaze, in the *Revue de Paris*. Pacini's 'Talismano' had just been produced with great success at La Scala. Rubini made his entry in this opera with an accompanied recitative, which the public always applauded enthusiastically. One phrase in particular, which the singer commenced by attacking the high B flat without preparation, and, holding it for a considerable period, excited their admiration to the highest point. Since Farinelli's celebrated trumpet song, no one note had ever obtained such a success as this wonderful B flat of Rubini's. The public of Milan went in crowds to hear it, and having heard it, never failed to encore it. *Un'altra volta!* resounded through the house almost before the magic note itself had ceased to ring. The great singer had already distributed fourteen B flats among his admiring audiences, when, eager for the fifteenth and sixteenth, the Milanese thronged to their magnificent theatre to be present at the eighth performance of 'Il Talismano.' The orchestra executed the brief prelude which announced the entry of the tenor. Rubini appeared, raised his eyes to heaven, extended his arms, planted himself firmly on his calves, inflated his breast, opened his mouth, and sought, by the usual means, to pronounce the wished-for B flat. But no B flat would come. *Os habet, et non clamabit.* Rubini was dumb; the public did their best to encourage the disconsolate singer, applauded him, cheered him, and gave him courage to attack the unhappy B flat a second time. On this occasion, Rubini was victorious. Determined to catch the fugitive note, which for a moment had escaped him, the singer brought all the muscular force of his immense lungs into play, struck the B flat, and threw it out among the audience with a vigour which surprised and delighted them. In the meanwhile, the tenor was by no means equally pleased with the triumph he had just gained. He felt, that in exerting himself to the utmost, he had injured himself in a manner which might prove very serious. Something in the mechanism of his voice had given way. He had felt the fracture at the time. He had, indeed, conquered the B flat, but at what an expense; that of a broken clavicle! However, he continued his scene. He was wounded, but triumphant, and in his artistic elation he forgot the positive physical injury he had sustained. On leaving the stage, he sent for the surgeon of the theatre, who, by inspecting and feeling Rubini's clavicle, convinced himself that it was indeed fractured. The bone had been unable to resist the tension of the singer's lungs. Rubini may have been said to have swelled his voice until it burst one of its natural barriers. 'It seems to me,' said the wounded tenor, 'that a man can go on singing with a broken clavicle.'—'Certainly,' replied the doctor, 'you have just proved it.'—'How long would it take to mend it?' he inquired.—'Two months, if you remained perfectly quiet during the whole time.'—'Two months! And I have only sung seven times. I should have to give up my engagement. Can a person live comfortably with a broken clavicle?'—'Very comfortably indeed. If you take care not to lift any weight you will experience no disagreeable effects.'—'Ah! there is my cue,' exclaimed Rubini; 'I shall go on singing.'—'Rubini went on singing,' says M. Castil Blaze, 'and I do not think any one who heard him in 1831 could tell that he was listening to a wounded singer—wounded gloriously on the field of battle. As a musical doctor, I was allowed to touch his wound, and I remarked on the left side of the clavicle a solution of continuity, three or four lines in extent between the two parts of the fractured bone. I related the adventure in the *Revue de Paris*, and three hundred persons went to Rubini's house to touch the wound, and verify my statement.' Two other vocalists are mentioned in the history of music, who not only injured themselves in singing, but actually died of their injuries."

Mr. Edwards has, perhaps, forgotten that Madame Scio, the original *Medea* of Cherubini's grand opera, based on the Colchian story of magic, and to whom he dedicated the score

of that noble but impossible musical tragedy, died of illness brought on by the exertion of singing that which no one should be required to sing.

In the chapters concerning the Italian Opera in London during elder times, which are lively enough, Da Ponte's Memoirs might have helped our author. That luckless creature, who assisted Mozart to a book, was here retained by Taylor as *Poeta*, and drivelled out his old age in America (as Mrs. Jameson has told us), with a sheet thrown over his head,—asking every stranger 'whether he remembered the Emperor Joseph.' But Da Ponte's recollections, strangely edited by a person no less solemn than M. de Lamartine, are worth sifting by any one occupied with the subject. When the talk is of dramatic singers, there is no forgiving such an oversight in a chronicle like the one here parted from, as that of the extraordinary claims of Madame Pasta on Italian opera. What Siddons was to English tragedy, what Mars and Rachel were to French drama, what Madame Ristori is to the Italian theatre—she was to the Italian musical drama: first among the first, best among the best.

The book, to sum up, is a pleasant one; if not so complete as it might have been made, in no instance false as to facts, and, in some respects, an advance on former English books of the kind.

The Autobiography and Correspondence of Mary Granville, Mrs. Delany; with Interesting Reminiscences of King George the Third and Queen Charlotte. Edited by the Right Honourable Lady Llanover. Second Series. 3 vols. (Bentley.)

ONCE again, with the deep winter time, we find ourselves in good company with "old" Mrs. Delany and her troops of high-born friends. Dr. Delany, our readers will be disposed to hear with resignation, is dead, decently bemoaned, and reasonably forgotten. The benign widow is a London lady, living in "St. Catherine Wheel Lane, behind the Thatched House Tavern, St. James's Street," and in other localities which would perplex an inquiring topographer. Some of her fashionable friends reside in "Dean Street, Soho." There seemed to be a clinging as it were for safety to what is now the heart of London; Mrs. Anne Pitt abandoned her house at Knightsbridge, the place being so desolate, lonely and unsafe! The country home of Mrs. Delany is fixed in the earlier part of these volumes at Bulstrode, with the Duchess of Portland, a sort of minor Elysium enjoyed by the good old lady as an antepast of the perfect bliss destined for her in the royal paradise at Windsor. Of this Second Series, we may as well observe, once for all, that in the editorial part Lady Llanover has treated with amusing contempt the good counsel expressed by her critics. Her Ladyship treats us as handsome, wilful, charming and perverse wives treat their husbands,—repeating her fault with exaggeration. We suppose it is only "Pretty Fanny's way."

Although Mrs. Delany's name may be said to cover the book, she figures less therein than a multitude of other characters, among whom the reader wends his way as amused and bewildered and dazzled as if he were at a masquerade. Here, indeed, is the abiding yet restless charm of these volumes. While Mrs. Delany is tranquilly seated in her easy-chair, around it circulate hundreds of characters of every degree, not one of whom lacks some especial interest. That fine old woman's own character, meanwhile, is well touched by herself: "I have, as it is time, given up all public hurley-burleys, but enjoy the recital of them

very well." Describing her home, near St. James's, she says, "I have neither beaux or belles or a *gaming-table*, but those who seem to think a quiet, warm room, with reasonable, cheerful conversation, as laudable a way of passing two or three hours as ranting and tearing at a card-table." Highly respectable, she was of course irreproachably orthodox. Was she not the widow of a Protestant divine who had written a biographical work, 'The Life of King David'?—and therefore does she gently laugh over the "Spiritual Quixote." The Methodists are, in her sight, profanely absurd and highly deluded people. "Their teachers," she remarks, "deserve the lash"; and having, thereby, sanctioned unconsciously the doings of those who were dragging John Wesley through a horse-pond, she illustrates the working of her own church system by stating, with reference to some candidate for clerical preferment, "The Bishop of Litchfield came to town last night. I shall lose no opportunity of trying my interest with him." This species of pressure on easy bishops and patrons of vacant livings was one which Mrs. Delany exercised at all times with vigour.

That there were men of wit among some of these friends of the good old lady is not to be disputed. One of them, Mr. Frampton, preached an extempore sermon at Bath, on Predestination. Some of the congregation not comprehending it, he preached, at their request, the following Sunday on the same subject. "The exact words of his text I forget, but this was the purport of it:—'I am a debtor to the Greeks and also to the barbarians'; and he began with saying,—'Last Sunday I addressed myself to the Greeks, I now do to the barbarians.' He did not, he said, mean by that that they were a barbarous set of people, but, to be sure, they were *not* Greeks!" Provision for clerical hangers-on of great families was never doubted of. "My son," writes Lady Cowper, "is to ask immediately a living of the Chancellor for Mr. Bulkeley, so situated that he may hold it with one of Lord Spencer's of 200*l.* a year, in Dorsetshire, whenever it is vacant. I do not doubt my chaplain's being well provided for in time; but he is young enough to wait. *The righteous are never forsaken.*" Another candidate beseeches Mrs. Delany "most earnestly to get 'a call for him,' meaning, I suppose, a living." The good lady is not shocked; she simply remarks that during the time he will have to wait he will enjoy the opportunity of getting on "in French and music." She herself shortens the weary period of expectation as much as possible, and whips in an intercalary postscript, among half-a-dozen others at the end of a letter to Lady Andover, to the business-like effect,— "Would it be possible to obtain a prebend of Litchfield for my youngest nephew?"

Mrs. Delany is not singular in this respect. It was the fashion for applicants to importune patrons, who importuned the authorities, who conferred offices without any regard to merit. Here is a Mrs. Boscawen, a bouncing, rattling, *scuttling* lady, as the Countess Gower calls her, who has been requested to obtain a chaplaincy for a stranger—that is, a friend's friend. She answers,— "I should think I could find out a *berth* [the sea phrase] for a chaplain, but then I should know his name before I apply for it. I cannot say I should apply to Sir J. Wallace, unless Mrs. Sandford's friend has any particular predilection for this commander. In that case I will certainly inform myself whether he has a *chaplain*. I trow not, and that he may be apt to account them 'live lumber.'" There is no question made as to the efficiency of the candidate.

In the above way these letters abound in illustrations of the period, and still more in sketches and portraits. Leading, therefore, our readers through the maze of characters, flickering and fluttering at Mrs. Delany's masquerade, let us introduce our friends to a few, as we thread our way through the throng. That bag-wigged Scotchman, for instance, waiting on his fine company at supper, is the great Almack himself; the woman in a sack, making tea and curtsying to the duchesses, is his wife. That young girl at the Bath concert, at whose father every one rails for overtaxing her powers of song, is Miss Linley, who is about to elope with young Sheridan. Here is a rarity! Capt. Hamilton is asked by Lady Cowper, at the Richmond Assembly, if he does not intend to dance? He answers: "A stranger and an Irishman must not put themselves forward." Such modesty met its immediate reward. The Captain contrasts well with the finest man at the birthday ball at court, in 1769, namely, the Imperial Ambassador, the buttons on whose blue velvet coat were diamonds, and the button-holes set with the same precious stones. His Excellency strutted in them rarely; but Mrs. Delany has less to say against this butterfly than against demure Benjamin West, "who would have raised my vanity excessively," says the smart old lady, "*did his heart and tongue ever go together.*" West passes, and the hilarious yet hapless Queen of Fashion, the Countess of Grandison, "with her great hoop of beaten gold and jewels, made *such a blaze* in my little nest, in her way to the drawing-room, as to amaze all beholders." But this very fast lady was as nothing compared with Lord Villiers, who, on a January morning of 1773, appeared at court "in a pale purple velvet coat turned up with lemon colour and embroidered all over with SS's of pearl as big as pence, and in all the spaces little medallions in beaten gold, *real solid*, in various figures of *Cupids*. At best, it was only a fool's coat," says the lady; but it was "the chief topic of conversation yesterday." Lord Villiers has his match in Mrs. Montague (with an "e," as she would have it spelt), whose boudoir is lively with Cupids, frolicking "in all their little wanton ways" amid the flowers, and who comes this way with a coronet of brilliants on the top of her wig! Less wise she than Lady Clarendon, who left off wearing such finery. "When my eyes outshone my diamonds I wore them; now they outshine my eyes I lock them up." There is a good lesson in a few words. Mrs. Chapone could not convey instruction in that terse way, and we have hardly patience to read her long, prolix, wearisome letter, in which she says that, "tediousness and loquacity are imputed to old men,—women are at all ages free from it." For this author Mrs. Delany has a reverence that was once common; for a lady of a different quality, the Duchess of Kingston, she has an equal measure of censure; but the bigamist peeress is most smartly touched off by the lively and hardy old dowager Countess Gower. "The Duchess of Kingston (*alias* Mrs. Hervey) must have been struck with a whim for the Duke to appear at Grand Seignior before he died. She and her six women attending with all humility gives me an idea of a seraglio." Had the matter been real in place of ideal, the public would not have been deeply scandalized. Much was permitted that could not now be proposed. Mrs. Boscawen tells Mrs. Delany of a club of lords and ladies who first met at a tavern, but subsequently, to satisfy Lady Pembroke's scruples, in a room at Almack's. "The ladies nominate and choose the gentlemen and *vice versa*, so that no lady can exclude a lady, or

gentleman a gentleman." Ladies Rochford, Harrington and Holderness were black-balled, as was the Duchess of Bedford, who was subsequently admitted! Lord March and Brook Boothby were black-balled by the ladies, to their great astonishment. There was a dinner, then supper at eleven, and, says Mrs. Boscawen, "play will be deep and constant, probably." The frenzy for play was then at its height. "Nothing within my memory comes up to it!" exclaims Mrs. Delany, who attributes it to the prevailing "avarice and extravagance." Some men made profit out of it, like Mr. Thynne, "who has won this year so considerably that he has paid off all his debts, bought a house and furnished it, disposed of his horses, hounds, &c., and struck his name out of all expensive subscriptions. But what a horrid reflection it must be to a honest mind to build his fortune on the ruin of others!"

And now there sweep by us a whole bevy of ladies, with hoops, to run round which thrice would be good exercise for a stout man before breakfast, and head-dresses that come into collision now and then with the chandeliers. There is Mrs. Vernon, who has just discarded her husband for making a visit without asking her leave,—and Lady Falmouth, talking aloud of "parting with her lord," as though he were merely her groom of the chamber;—there is Lady Onslow, with her lord, elated at the idea of owing 100,000*l.*; they are not such mean people as the Townshends, who, after spending nearly the whole of a capital which brought them 18,000*l.* a year, retired to the country, and lived in great distress, but honestly, on one thousand. Again, there is Lady Duncan, whose husband told her an hour ago that a wife was "only good to hold a candle,"—and near her the Duchess of Northumberland, who, at the last election, hired a house in Covent Garden, and addressed the mob from the windows. She was only less audible than Lord Mahon, who could be heard from the Piazza to Southampton Street, but who is so silent in company that women, like Miss Seymour even, cannot encourage him to be bold. Why does Miss Seymour—whose powdered head-dress almost touches the ceiling, and who rattles away in three or four languages, without well understanding either—why does she blush angrily? Because that impudent young fellow, with pink heels to his shoes, has just said, as he stared at her, "Madam, I have seen the Tower of Babel and heard the Confusion of Tongues." Further on is a group of hoops around that pompous ass, Sir Noah Thomas—one of the "physical people" who frightened Mrs. Boyle to death yesterday, by telling her that her daughter would have "scarlet fever and putrid sore throat before night";—and there is the girl herself, as well as ever she was, shaking the powder from her hair by the *crispations* of her laughter. But the group around Sir Noah is as nothing for loudness, and laughing, and roaring, and questioning, compared with that crowd of stupendous petticoats and radiant faces around poor Admiral Forbes. How they rally the old sea-warrior!—and we may well guess what the bold beauties are saying, from the well-known circumstance that Lady Blessington has just bequeathed to the hardy and ancient sailor her diamond ear-rings and two complete sets of *child-bed linen*!

Apart from these groups may be noticed solitary figures:—There is Lady Mansfield, whose lord's house was burnt down, the other day, in the famous riots. Her ladyship is still angry with the rude sweep who danced in front of the fire, with her best hoop on! And there is Lady Cecilia Johnstone, who, to keep her daughter out of mischief, never allowed her to

keep company with other girls; and the young minx has recently run off with a penniless ensign! In another way, that serious-looking Duchess of Chandos has also lost a daughter,—a baby, for whom His Majesty stood sponsor in person. The precious infant was fairly smothered under mountains of lace. To have relieved her, it appears, would have disturbed the King, and, to preserve etiquette inviolate, the baby became so ill that she died the day after the baptism! One other lady comes dancing before us, in a sedan-chair, at five o'clock in the morning, in a droll plight. It is Lady Derby; she has been at Mrs. Onslow's ball; and as her chairmen and chair failed to fetch her according to order, Lord Lindsey and Mr. Storer are gallantly carrying her up St. James's Street in Mrs. Onslow's chair. Many a bump, and a swing, and a swaying has the Countess to endure on the way; but presently the bearers meet the Countess's tardy and tipsy chairmen, from whom they take the bearing-straps, and thus steadying the load, run her ladyship through the streets, up the steps of her mansion, and into her hall, where they deposit her with a slap, a bang and a crash! As they take their leave, they make a leg and utter a compliment, during which they twist their mouths to show their white teeth, which proceeding was "*quite the bon ton.*"

These people, of course, married and were given in marriage. In details of their love-making, their marriages, the bringing-up of their babies and the duties of nursing-mothers, with various recipes for the well-being of the last two, these volumes are more than ordinarily rich. At a wedding-dinner, which came between a breakfast and supper, with dancing, fiddles, flutes, cribbage, and carriages ordered, after prayers, at half-past nine, we find in the bill of fare, "Rabbits and onions!" and "Salmigundi!" With much lamentation over the vices of suitors, the rich wicked ones appear to have been too often preferred to honest men of lower degree of wealth and birth. Good honest courting, however, was not then out of fashion, and a pretty sensible love-letter from Miss Dewes to her future husband comes refreshingly amid details of more splendid matches. One of the latter, in which Lord Villiers was to make of his bride, Gertrude Conway, "a rock of diamonds," was deferred. "The lover," says Mrs. Delany, "has been confined with a boil, which has delayed the wedding, but his mistress attends his couch every day." *Mésalliances* seem to have been held in a sort of comical horror, and a Mrs. Boscawen is in fits of distress at her sister-in-law marrying Sir Lucas Pepys, Bart., a man of birth, wealth and good character, because he is a physician! A profligate idler who stipulates for the payment of his debts before he "settles" is, in these cases, a very naughty man indeed, but a better husband for a poor lady of "blood" than a physician! We may note here, that in 1774, "the fashion of brides being presented in white is out, and so, though Lady Clanbrassil has a very pretty white and silver, she is to be presented in *pink*, trimmed with Brussels lace." Our readers may remember the Duke of Devonshire, in Fanny Burney's book, that stolid block, who affected indifference as an addition to his stupidity, and walked through drawing-rooms, the destroyer of ornaments, and the last person to notice or care for the destruction. He figures here, too, as the lover of Georgina Spencer, who faints away in the overcrowded ball-room at Bath. Of course, there was consternation around; but "his philosophical Grace, at the other end of the room, asked 'What's that?' They told him, and he re-

plied, with his usual demureness), *"I thought the noise was among the women!"* This ill-assorted couple married in strange fashion. *"Sunday morning,"* she was told her doom; she went out of town, to Wimbeldon, early on Sunday, and they were married at Wimbeldon Church, between church and church, as quietly and uncrowded as if John and Joan had tied the Gordian knot.

The early married life of this quietly-wedded couple was brilliantly dissipated; but the pace was too fast to be kept up; and we soon hear that the Duchess has become "much quieter" than she was, and is generally at home *"before the Duke."* She is said, however, to have marched through Islington, at the head of the Derbyshire Militia, in full regimental costume; and we again meet with this celebrated beauty and her compeer, the Duchess of Rutland, in 1781, in the neighbourhood of Mount Edgecumbe, *"en militaires,"* so that if the combined fleet had visited that coast, the admirals must have supposed two Venuses were risen from the sea." Dissipated as the young Duchess of Devonshire was, it was all "frank dissipation, — fun for the love of it, — nothing more." It is emphatically said of her. She has no Cicisbeo, which is now so much the *ton!* This was the more creditable to her, as the Duke was not remarkable for courteous attention to his sparkling wife. In their wedding, as in many other matches, hearts did not follow hands. Lady Cowper returns from a visit to Warwick Castle to tell Miss Dewes, by letter, that the Earl "talked to me a good deal about the Countess, and showed one of the best of hearts; but I am convinced, if the Countess ever had one, it never was his."

This ill-assortment was productive of much evil; an evil committed with gay audacity, and jokingly commented upon by our grave Mrs. Delany herself. "It is said," she writes in 1771, "that all the fine ladies that have gone astray are to go to a monastery abroad, and are to turn Magdalenes. They are not, I fear, prudent enough to be received by our asylum, though they would be very acceptable to the Huntingdon Society, and just proper objects for their documents!" A more serious comment is made on the lamentable fact of three or four of our prettiest and wealthiest brides being carried off by as many poor Scotch Lords. Their fate is held to be particularly deplorable! The subject, however, is always of interest; and Lady Cowper tells heartily of the wedding of her own waiting-woman, Godwin, who was given away by "her relative, Coll. Godwin," — and who went to Richmond Church with the bridegroom, a young Woolwich tradesman, attired in "a new white satin night-gown and petticoat, a white spotted satin cloak, and bonnet trimmed with blonde, new lace handkerchief and ruffles upon gauze, a clean apron, and I gave her a very handsome pair of stone shoe-buckles." The bridal party had "breakfast in the steward's room, after which, says the Countess, "I received them in the great room, with a fire at each end." The bridegroom is described as "not vulgar, for such a sort of man." Finally, they departed *"in their own post-chaise";* and "the bells here rang, and music at the door, quite in a high style!" In such wise was wedded a reduced lady, who became lady's-maid, but whose uncle, the Colonel, gave her away, and breakfasted with her in the steward's room. Many less honest women made finer matches with greater but less estimable men. Viscount Maynard announces to his sister, in form, his marriage with the notorious Nancy Parsons. Lady Llanover, who occasionally repeats the same note, in substance, three times over, only adds

to the record of the marriage the notice that Nancy was "Mrs. Anne Horton," which, perhaps, she was by courtesy. But this infamous union really illustrates one phase of high social life then prevailing. Nancy Parsons was the "lady" of the Duke of Grafton, whose wife was the "lady" of Lord Ossory, and mother of Lord Ossory's child. When the Duke obtained a divorce, he married, not his "lady," but Miss Wriothersley, and turned Nancy over to Lord Maynard, who made her his wife! This marriage brought the satirists down as heavily on the parties as ever Wilkes and Junius were upon the Duke, who, wending his wilful way, took to the study of Theology, and ended by denying the groundwork of Christianity!

After all, Lord Maynard was not much worse than the libertine young Foleys, whose vices and whose ruin were, of course, attributed to their having fallen into the hands of "C. J. F." It was a tradition of the time that the ruins of contemporary youth were owing to Charles James Fox, as the ruins of castles were, and are, ascribed to Oliver Cromwell. Fox was a terrible rake, but he was not a scoundrel, like some of his dishonoured companions, the young bride of one of whom, Lady Harriett Foley, was driven from her home by sheriff's officers, saw her jewelry and even her clothes seized, and was handed ceremoniously to her carriage by the two "bayliffs" who, with less ceremony, had turned her out of her house. Other brides keep theirs, but with painful circumstance. Such a one was the exquisite Lady Clanbrassil. She had heard her young lord express fears founded on her not having had the small-pox. Thereupon the beauty has herself inoculated; and my Lord comes home, in his usual rapturous way, to find her covered with pustules, very full, but likely to progress favourably! To our thinking, however, in the marrying way, the Dowager Duchess of Leinster excels all other venturous ladies. After being the mother of seventeen children to the late Duke, she married sly William Ogilvie, her son's tutor, and ran the maternal list to twenty. "Did you ever!" was, of course, the universal comment; but bluff Lady Browne had but one answer to make to the commentators: "It was incumbent on the Duchess," she said, "to make an honest man of him!"

The demises of these honest men are occasionally recorded under singular designations. Lady Bridget Talmache loses her second husband in a wretched duel, and Mrs. Delany speaks of it as her "disappointment"; adding that "her brother, Lord Northington, told her to be comforted, for Ranelagh would begin soon, and she might get another husband"! Lady Llanover does not appear to know that this famous "Biddy" was a species of female jester at the court of George the Third. There are admirable portraits of her and her first husband, George Lane Fox, of Bramham Park, in one of Hogarth's pictures. Bridget is the lady who is in ecstasy at the singing of the fashionable Italian, and her husband is the sleeping squire, who has more wine under his belt than music in his soul. Lord Northington, too, the son of the old cursing Chancellor, is painted elsewhere. They who are curious as to the character of this arch-rake will find him fairly touched off in the autobiography of poor Perdita Robinson.

The name of this actress reminds us that the drama and the lives of those who act it receive but small illustration in these pages. There is just a glimpse, and that is all, of Garrick and his wife. Mrs. Delany, describing a visit paid by herself and some very aristocratic folk to Garrick's house at Hampton Court, remarks that "Mr. Garrick did the honours of his house very re-

spectfully, and though in high spirits, seemed sensible of the honour done them. . . . As to Mrs. Garrick, she seems never to depart from a perfect propriety of behaviour," &c. Upon which Lady Llanover, who seems to look upon actors with the *de haut en bas* look of Mrs. Delany on the Methodists, has this wonderful note: "These few words are a high testimony to Garrick's tact and good breeding, as few persons in his class of life know how to be respectful and yet in high spirits, which is the greatest test of real refinement." In 1770, Mrs. Delany speaks of Garrick being "forced to act twice a week," as if that was unusual labour, "to bring any company at all." This dear old lady, two years later, shows her adoration for the real and her contempt for the stage purple in her expressed indignation at Mason's 'Elfrida' being produced at Drury Lane. "It vexes one to think that a poem of such delicacy should be prostituted and the charms of virgins represented by the abandoned nymphs of Drury Lane. Such a poem would have been represented in days of yore by the youthful part of the Royal family, or those of the first rank. Indeed, in these our days, save in our own *Royal Family*, it would be difficult to find representatives suited to such virtuous and refined characters." Oh! our dear Madam. Allowing that the glowing Mrs. Hartley, who played the heroine, and Miss Catley, who led the "chorus of British virgins," would not have been exactly eligible to appointments in the college of Roman damsels entrusted with the keeping of the sacred fire, they were as respectable in their conduct as many a vivacious lady of family mentioned jestingly in these volumes! And as to the Royal Family alone being equal to furnish the virtue and refinement required, we cannot help thinking that Bensley, who played Edgar, was a far superior gentleman to that idiot, Cumberland; Smith (*Athelwold*) every inch a truer man than York, and honest Hull at least as refined an individual as poor Gloucester. Mrs. Delany, in short, is less successful in assertion than in description; as, for instance, when she describes, in 1773, the new, and to many of us, familiar style of dancing at the Opera House, introduced by Mdlle. Heynel, which is "compared to a T-totum set a spinning, after stalking over the stage like a pair of compasses that you twirl from point to point on a sheet of paper."

The above is all the theatrical intelligence of any note to be found in these pages, though, probably, Mrs. Delany's papers may have contained more. There are other individuals who come under the heading of "persons of this class of life," who seem to have been looked down upon by the "quality." The Duchess of Portland, we are told, gave her unwilling consent to have the author of 'Evelina' presented to her! Poor little Fanny Burney, the novelist, belonged to a "class," says Lady Llanover, "whom the duchess considered so undesirable as acquaintance in private life." After this smack of the fan on the head of a poor author, the editor is unnecessarily angry at the uncertainty of the public whether little Burney patronized Delany, or whether the aged lady befriended the writer of 'Evelina.' The latter, indeed, is accused of "fibbing." Fanny makes "statements," Delany "demonstrates realities," and thereupon Lady Llanover snubs the reviewers for accepting Burney as an "authority." The reviewers may do so when they have Madame D'Arblay's Diary before them exactly as she wrote it.

But what is the undesirableness of acquaintance with an author compared to the catastrophe of your son wedding with the daughter of an author? Lord Edward Bentinck, the

Duchess of Portland's son, wooed and married the daughter of Richard Cumberland, Esq., the dramatic author. Here was a cataclasm for the Portland family! The bride was a *lady* in every respect, but nevertheless, Mrs. Delany is very much afraid the Duchess will die of it; and Lady Llanover, taking part in the affront, remarks, with a sort of civil contempt for the good daughter of a clever gentleman, "The Duchess of Portland was much distressed by this marriage, but, with her usual kindness and good sense, sent afterwards a trunk of plain household linen to assist the commencement of Lady Edward Bentinck's housekeeping"! Had good Elizabeth Cumberland been the fast daughter of some disreputable peer, her mother-in-law would have loaded her with diamonds; but the virtuous child of an honourable and accomplished literary man,—eh! the Duchess is in fits and "a trunk of plain household linen" is quite good enough as wedding-present for such an artful minx.

There is one woman conspicuous in these volumes who would have treated this young couple with more consideration: we allude to that glorious old Dowager Countess Gower. She is one of the most indefatigable of Mrs. Delany's correspondents. She is terse, smart, sarcastic, good-natured, contracts every third word, and slips into ill-spelling now and then, as if by chance. She would not say, like another great lady here, that she was "indigent" for *indolent*, but she would boldly describe an event as "unuswall," place double *f's* where one would suffice, or make the two do duty for a single capital letter,—and while she gives one *p* to "happen" and to "apetite," she gives two *s's* to "vissit," and rejoices much in the quality of her "figgs." Her criticisms are always to the point. "Mrs. Montagu has commenced author in *vindication* of Shakespear, who *wants none*." Again; "the Duchess of Bedford says the Duchess of Grafton '*wants dignity*,' which *implies* she *wants insolence*." Of Mrs. Montagu's fast son, who had "the gout in his stomach," she remarks, "He has but a melancholy prospect to have such a complaint so *early in life*." And on another occasion she exclaims—"Could I curse any one I should say, 'Let 'em fall into the hands of the lawyers'!" On medical matters the vigorous old lady is equally clear. "I've been told," she says, "that a *horse* is the best physician, and an *ass* the best *apothecary*; the last I regularly apply too, no weather interrupts." Sometimes the old Countess says a good thing, which has been since imitated. She had written to Lord Littleton, and she remarks that "His answer is cold and short as a *dull winter's day*,"—the echoes of which are caught up by Mr. Lover in his "Molly Carew."—

For though you're fresh and fair as the flowers in May,
And though she's short and dark like a cold winter's day.

—Her maxim, that "abuse is the daily-bread of party," has often been repeated without acknowledgment; and, indeed, these volumes teem with similar examples.

One charm of her letters is their terseness. "Mr. Lamb's house had great capabilities. I peep'd at it some years ago, and it seemed to me as if he had *marr'd* 'em well." Her recipe against catching catarrh lies in jumping into a "cold bath," by which she means a bed, *not* warmed, as was then the custom. The old lady "makes no excuses" to her correspondents, because "they are generally *lies*." In language, she finds that "doing what one likes is certainly the greatest restorative." And she has many pleasant likings, especially for favourite authors. Is it not delicious to hear her remarking, that she admires "*Mountaskero*"?

Next to the letters of the Countess Gower,

the most characteristic are those written by ladies'-maids. The Editor approves of them, considering the class of life to which the writers belong, but they are really superior to many penned by Countesses instead of Abigails. And there was good reason for this. One of Mrs. Delany's own maids, Mrs. Astley, was the daughter of a clergyman, by whom her education had not been neglected, as that of ladies of the upper ten thousand had been, who spelt physician with an "f." Indeed, it is consoling, amid records of the iniquity of the time, to find poor young women of birth and education willing to undertake situations even lower than that about the persons of ladies more lucky than themselves. The most touching letter in this lengthened series is perhaps that of the well-known Rev. W. Gilpin, who solicits Mrs. Delany to obtain for that accomplished gentleman's niece employment as an embroidress. The application appears to have been successful, to the ruin of the health of the poor young lady, for whom the trial was too heavy.

But from such poor people let us turn to those greater folks in this lively drama whose appearance is promised as an especial treat on the title-page of these volumes. We must premise that the performance exceeds the promise made, and we find more kings in the drama than are named in the play-bill. The royal characters, indeed, which figure on this stage are not very numerous, but they are, for the most part, even more interesting than those of the noble and gentle men and dames, who flock, and move, and whirl, and surge, and bow and cringe around them. What a creature must a king have been accounted in 1768, when two such women as Mrs. Delany and the Duchess of Portland could station themselves at a window of Lord Carlisle's, in Cleveland Court, in order to look at the King of Denmark, who was residing in the opposite house. "His Majesty was dressing, and the blinds down, all but a little peep; the Duchess had the satisfaction of a glimpse of him, and I of his *valet de chambre*!" The King thus delicately gazed at was the real "King of the Commons"; "He threw out of the window, the day before he went, an hundred and fifty guineas among them, and he gave a thousand pounds to the King's servants," not to mention diamond snuff-boxes to a couple of lords, and the more illustrious Mr. Garrick. When the mistress of Bulstrode thus curiously peeped on the Majesty of Denmark at his toilet, royalty occasionally rode to that first of show places, magnificent Bulstrode, in the interior of which, however, every curiosity and rarity was swept out of sight, that chairs and stools might be arranged, in their places, for royalty to sit upon, according to etiquette, and look at nothing! That royalty could make sacrifices to the pleasure and convenience of others, is manifested in the ball and supper given by the Duke and Duchess of Cumberland, on their wedding anniversary, in 1772, to their household: "All the *valets de chambre* and abigails within their compass," writes Mrs. Delany, "graced the entertainment, whilst their Royal Highnesses condescended to be put to bed by a housemaid and a footman!"

The principal performers of the royal class in this glittering drama are of course George the Third, Queen Charlotte and their youthful and jubilant family. Some of the letters affording these details have in part appeared, we believe, before; and we have certainly read one, in full, in the 'Lives of the Queens of England of the House of Hanover.' Still, enough remains to excite interest. Farmer George was a country neighbour of the Portlands at Bulstrode, breakfasting with them,—

paying them, with "his wife and children" in company, morning calls, or inviting them to tea at Windsor. Now and then they drive over in state, half a hundred fine personages, with some thirty servants in attendance, and then "the drawing-room was divested of every comfortable circumstance," in order that there might be much circumstance of uncomfortable stateliness. Each time, however, that the picture-gallery and other sights were "done," the royal party went through it all as wonderingly and inquiringly as if they had never previously beheld it; and the King made his little jokes, and the Queen performed her small civilities, and each had a word for every one who might expect such attention; and the young princesses went skipping, and the young princes most graciously whistling, through the rooms, and the creature comforts were consumed with right royal appetites; and there was altogether, bating some stiffness in the state visits, much simplicity, good nature and a certain frolicsomeness, in its way. The King comes out especially well in the honest, hearty and graceful homage he paid to old age in the person of the octogenarian Mrs. Delany. This was rendered in so manly a spirit, and in so gentlemanly a manner, that the good old lady was no more flattered by it than if the courtesy was really being manifested by a kind-hearted country squire in the presence of his wife and the young people, for whom such courtesy was an example not to be forgotten. One can hardly be surprised at conduct like this rendering the Sovereign so popular that, as old Countess Gower writes, had he stood for the borough of Windsor he would have been returned without "opposition."

In all the royal details massed together in the third volume, the reigning family appear entirely *coulour de rose*. The King plays on the carpet with the baby Princess Amelia, the Queen talks like Minerva to the princesses, the princes are endowed with all the virtues, and interest is attached to the circumstance of one little royal spine being rubbed with musk, as a cure for hooping-cough. Incidental to disease, Mrs. Delany says, "Poor Mrs. Tatton's death was a disorder in the throat, which they call the *croup*. I never heard of it before, and I fear I have spelt the word wrong." Anon, the King invites our now octogenarian friend to meet him and the royal stag-hounds at Gerrard's Cross, but she who in her youth "scampered after the hounds in pink lutestrung," does not care much for sport in her older days. She had very excellent reasons for loving the royal family, to whom she was indebted, during the closing years of her life, for a most comfortable home, offered and accepted with equal grace and dignity, after the death of the Duchess of Portland. This part of the narrative is exceedingly attractive; and we only refrain from extract because Lady Llanover does not distinguish between what has been previously, and what is now published for the first time. Enough remains, however, in addition to our analysis of the contents, whereby to afford some idea of the spirit of these volumes; and from this we gather a few samples of the overflowing measure. The following reminds us of the sexton who described his church as built by Robin Hood, "who is mentioned in Scripture and ancient ballads;" it is from a letter by sprightly Mrs. Boscawen, touching a visit to Muswell Hill:—

"I went to see the plants this afternoon, and, being early, wished to walk round the ground, where I have often admired many curious trees and shrubs. The gardener said 'No; the plants were to be seen in the library, and farther I must not go.'—'May not I just step up to the conservatory? I will touch nothing.'—'No; I have my

orders.' As I grumbled, some pitying ear turned towards me, and a gentle voice said, 'The master of the house, Mr. Poker, is just coming down that walk.' For him I waited; and soon Mr. and Mrs. Poker and the three Miss Pokers appeared. To them, curtsying low, I told my wish and my name. They most graciously said I should walk all round, and they would attend me. They did; and soon fell into admiration at my knowledge when I told them, this was a 'hemlock spruce,' and that a 'dissiduous cypress.' At length we came to a Roman altar, and there my landlord instructed me in its turn. He shewed me a Greek inscription upon it; said 'it came from Jerusalem, for Mr. Beauclerc spared for no expense for these things, and bid me observe the hollow at top, which was for the *holy water*,' I said I believed that was used only by Roman Catholics. He said 'Yes; it was a Roman altar, a *Roman Catholic altar* fetched from Jerusalem, of a vast age indeed!'

The following illustrations of the character of the old Duchess of Marlborough (whom Lady Llanover says was Pope's Atossa—thus continuing an old vulgar error) come up in a conversation which is entered in a diary:—

"The conversation turned upon the famous Duchess of Marlborough; among others, one striking anecdote, that though she appeared affected in highest degree at the death of her granddaughter, the Duchess of Bedford, she sent the day after she died for the jewels she had given her, saying 'she had only lent them;' the answer was that she 'had said she would never demand those jewels again except she danced at court,' her answer was 'then she would be — if she would not dance at court, &c.' She behaved in the most extravagant manner, her grief notwithstanding most violent in appearance. She was found one day lying prostrate upon the ground, and a lady who went to see her (who told this to the Duchess of Portland) had like to have fallen over her, the room being dark. The Duke of Marlborough said she was praying, and that she lay thus upon the ground, being too wicked to kneel. When her son died, who was a fine promising youth, at the university, her grief was unbounded; her vanity was wounded, the future hope of an ambitious mind was destroyed. She used by way of mortification and a mark of affliction to dress herself like a beggar, and sit with some miserable wretches in the cloisters at Westminster Abbey. The Duchess of Portland said that the Duke (her husband) had often seen her during this mourning of hers when he was a boy at Westminster School. She used to say that she was very certain she should go to heaven, and as her ambition went even beyond the grave, that she knew she should have one of the highest seats. Many other anecdotes were told, and the Duchess showed us some original letters written to her grandfather, Mr. Harley, reign of Queen Anne, by the famous Lord Bolingbroke and the Duchess of Marlborough. Those of Lord Bolingbroke were witty and impious, and full of the most flattering encomiums, &c. Mrs. Delany said she remembered Lord Bolingbroke's person, that he was handsome, had a fine address, but he was a great drinker, and swore terribly. She remembered his coming once to her uncle Sir John Stanley's at Northend, his being very drunk, and going to the greenhouse, where he threw himself upon a couch; a message arrived to say he was waited for at the Council; he roused himself, snatched up his green bag of paper, and flew to business."

Finally, we take our leave of the book with this certainly new story of the "First Gentleman in Europe," as he manifested himself at Brighton, A.D. 1785:—

"And now for a story, which you may depend upon, for besides the gentleman I had it from Miss Burney heard it from Lady Rothes (Sir Lucas Pepys's wife). Mr. and Mrs. Lawrell spent part of last autumn at Brighton; the Prince of Wales was much in their company, doubtless on account of Mr. Lawrell's agreeable conversation. It happened, however, one afternoon that Mrs. Lawrell alone was of a party with the Prince of Wales, Lady Beauchamp, and some other fine people. Mrs. Lawrell, like a good wife, about

9 o'clock, said she must go home to her husband. The Prince said he and the party would come and sup with them; the lady received the gracious intimation with all the respect that became her, and hastened home to acquaint her husband and make preparation. Whether Mr. Lawrell was more or less sensible of the honour that was designed him than his wife I don't know; but he said he should not come if he could help it, and if he did come, he should have nothing to eat; it was in vain Mrs. Lawrell remonstrated, he continued inflexible, and she had nothing for it but to put him to bed, and wrote a note to Lady Beauchamp, informing her that Mr. Lawrell was taken suddenly ill, and begging she would entertain the Prince in her stead. Between one and two o'clock in the morning when the company were pretty merry, the Prince, whether he guessed at the reason or was concerned for the indisposition of his friend, said it was a pity poor Lawrell should die for want of help, and they immediately set about writing notes to all the physicians, surgeons, and apothecaries they could think of in the place, informing them as from Mr. L. that he was taken suddenly ill, and begged their immediate assistance; these notes very soon set the medical body in motion towards Mr. L.'s doors; a few of the most alert apothecaries came first, but they were got rid of by the servants, who assured them it was a mistake, that their master and mistress were well and asleep, and that they did not care to wake them. Soon after came Sir Lucas Pepys, who declaring that 'nobody would presume to impose upon a person of his character,' insisted on seeing Mr. L., and was pressing by the maid towards his bed-chamber; she was then forced to waken her mistress, and Mr. L. being very drowsy and disinclined to rise, his lady was obliged to appear in great dishabille, and with the utmost difficulty persuaded Sir Lucas he was imposed upon, and prevailed with him to retire. During their dispute the staircase was filled with the rest of the faculty arriving in shoals!"

A book that may speedily be in so many hands needs no further illustration or comment from us. We will, therefore, confine ourselves to warning readers not to conclude too hastily, upon perusal, that the old days were most vicious days. The follies of a lengthened period when brought together give a sombre look to the epoch, but these volumes contain sufficient proof that for the faults of the few there was ever the censuring verdict of society generally.

Domestic Life in Palestine. By Mary Eliza Rogers. (Bell & Daldy.)

Travels in the Holy Land. By Fredrika Bremer. Translated by Mary Howitt. 2 vols. (Hurst & Blackett.)

THE reason why comparatively few books of travels are interesting is, that few who write them have the gift of conveying to their readers the emotions and impressions produced upon themselves. Nothing is more wearisome than to read barren raptures—"drive through a long valley," "magnificent mountains," "a storm awfully sublime,"—which common travellers substitute for a rational account of what they have found noteworthy. To write a book of pleasant travels requires as much genius as to paint a picture like Turner: the effect to be produced must be by a patient care to reproduce the effect of what people have seen with their own eyes; and this requires not only a gift, but that the gift shall have been cultivated, for no gift grows wild or comes to its full flavour without careful cultivation. The two works of Eastern travel at the head of our article are both good specimens of what travels should be—intelligent, unaffected and giving exact, as distinguished from vague, impressions. The English lady, Miss Rogers, accompanied her brother, who was H.M.'s Vice-Consul at Haifa, a seaport town in Palestine; but she travelled about from

place to place, mingled freely with the people of all creeds and classes, and had unusual facilities for observing Oriental domestic life. She has produced a very charming book, full of descriptions of unhackneyed scenes and places not usually visited. There is an entire absence of all pretence. Miss Rogers has described all that interested her, and she has transferred her interest to her readers. The Scriptural illustrations have a great charm, and give to passages in the Old and New Testament a vividness of meaning which they had not before:—

"By starlight we wandered to the high ground behind the Talibeyeh; we could see watch fires on many of the hills around and on the Bethlehem plain, and heard in the still night air echoes of the clear shrill voices of far-off shepherds, who were 'watching their flocks by night,' and giving signals perhaps to their fellow watchers. * * We were walking towards the sands, through the burial ground; the sun had set. We had left behind us at some distance all the evening loungers about the town-gate, and all the smokers by the well-side and the garden, when we saw advancing towards us, in the twilight, a powerful-looking black man girdled with sackcloth, carrying a staff, or rather the trunk of a slender tree, which still retained two or three of its forked branches. The man was tall, but his staff was high above him: he walked with an unsteady gait, and we soon recognized him as an African maniac, of whom some of the Europeans of Haifa had complained to the governor, because he walked in the streets quite naked; in consequence of this he had been turned out of the town. We passed him, and then he followed close behind us, muttering and making strange noises. It was not very pleasant to have such an attendant. We turned sharply round and faced him, and then walked towards the town: he turned also, and preceded us. We were still among the tombs; and, in the rapidly-increasing darkness, it appeared the dreariest place imaginable, — rocky and desolate, with tombs of all periods, some in the last stages of decay, falling and crumbling into strange shapes and heaps, others partially concealed by small dark evergreen oaks, and here and there was a newly-whitened sepulchre, which seemed to shine with a light of its own. The black man did not accompany us beyond this domain of death; and when I looked back, and saw him standing there among the tombs, swaying himself and his sceptre to and fro, I could not help thinking of the description, in the Gospel narrative, of that man who met Christ on the shores of the Sea of Galilee, and 'which had devils long time, and wore no clothes, neither abode in any house, but in the tombs.' I did not suppose the poor African maniac was possessed of devils, but I thought he might very likely be seized with the spirit of revenge; so I was glad to be out of his reach, and safe within the gates of the town."

Here is a description of a market bringing back the memory of the verse in Isaiah, "Ho! every one that thirsteth":—

"On Tuesday, July 10th, I again rode into town, walked down Christian Street and through the chief bazaars, now descending a dirty crooked street of stairs, now passing under narrow arcways, dark and dusty, and through wide lofty arcades or bazaars, where the butchers' market, the bread, fruit, grain, and leather markets were respectively held. The shopkeepers were crying to the passers-by, 'Ho, every one that hath money let him come and buy!' 'Ho, such a one, come and buy!' But some of them seemed to be more disinterested, and one of the fruiterers, offering me preserves and fruit, said, 'O lady, take of our fruit without money and without price; it is yours, take all that you will,' and he would gladly have laden our kawas with the good things of his store, and then have claimed double their value."

Miss Rogers made acquaintance with an interesting animal in Jerusalem—"a beautiful white goat," which Mr. W. Holman Hunt used as his model in his picture, 'The Scape-goat.' Two had died in his service; but this one was quite tame, and would answer to his call.

Here are a few simple observations, called forth by her visits to various harems:—

"Helweh especially used to ask me suggestive questions about religion. She often said: 'Why are not all people of one religion? Why are they not all Moslems? it would be much better.' She always seemed to forget that I was not a Moslem. She sometimes appealed to me, with touching confidence, asking me to tell her what it was right to do under particular circumstances. Instead of deciding for her, I used to try to awaken in her mind some principle by which she might judge rightly for herself. I often found appropriate and ready answers, by adopting the very words of Christ, conveying the simplest and most comprehensive of those lessons of love which were taught long ago in this land, and listened to by people as uninstructed and eager as Helweh herself, and by Scribes and Pharisees who were put to silence by words addressed not to any particular sect, but to all the world. These women who thus questioned me made me think more earnestly and carefully than I had ever thought before, and they unconsciously helped me to understand the natural progress and growth of ideas. I could, by identifying myself with them, partially imagine the absence of all those thoughts, feelings and conceptions which had grown with my growth and strengthened with my strength, till they seemed almost to be a part of my mind."

We could go on making extracts to a great length, for it is a book that in almost every page contains some interesting incident; but we prefer recommending such of our readers as take an interest in Oriental scenes and manners to read "Domestic Life in Palestine."

Miss Fredrika Bremer's is a more ambitious work. It is extremely well translated, in a flowing, rhythmical style, which is pleasant to read. The lady indulges in somewhat too much philosophy, but it comes from her heart, and is evidently a matter of sincere feeling: it has an interest beyond its intrinsic worth. The whole book bears the impress of individuality; and the author's own enjoyment is conveyed to the reader with a vividness not often attained. She writes with a childlike interest and wonder in all she sees, which is sometimes touching, and at others provokes a smile. Here is a description of a baptism of a number of pilgrims in the River Jordan:—

"Beneath a shady tree upon some elevated ground, near the bank of the river, men and women removed their outer attire, and then went down in merely linen garments to the water's edge, where, beside an old dry tree-trunk which leaned over the water, stood an athletic figure with a black, shaggy head and a chest covered with hair—more like a Hercules than a John the Baptist—naked to the waist, and standing to his middle in the water. This man received in his sinewy arms the pilgrims as they stepped down to the river, into which, by the help of an assistant, he gave them a hasty plunge, at the same time, as it seemed to me, a little violently, he pressed down with his hand their heads under the water. This was repeated three times to each person. But the broad-shouldered, black-haired Herculean Baptist had such a good-tempered jovial expression, that we could see very plainly that he was accustomed to the business, and that they who came to him had nothing to fear. The baptized then mounted up the hill again, and resumed their garments in the shade of the large tree; women helping one another in so doing, and the men performing the same good office for men. Beautiful young women, grey-haired old women, youths and old men, children of all ages, were thus plunged into the river. The children cried unmercifully, but it was to no purpose: down to the river they must go, and over head three times in succession, and not till then were they restored to their mothers. There was here no fervency as when John the Baptist baptized in the River Jordan to repentance and preparation for the kingdom of Heaven, both by word and expression, as powerful as the rocks of the desert. It was not in his case a

frivolous sport. People here seemed to go into the bath as to some pleasant church-festival."

For our own private reading we prefer the simpler work of the English lady; but both works will find readers, for both are pleasant pictures of Oriental travel.

The Consolidated Criminal Statutes of England and Ireland passed in the Last Session of Parliament, with Notes, Forms of Indictment and Evidence. By John Frederick Archbold, Barrister-at-Law. (Walker & Co.)

The Criminal Law Consolidation Act, 1861: the other New Criminal Statutes and Parts of Statutes of the same Session, together with a Digest of the Criminal Cases decided, 1848 to 1861. By T. W. Saunders, Esq. and Edward W. Cox, Esq. Barristers-at-law. (Crockford.)

We have no doubt that Mr. Archbold's book on the consolidating criminal statutes will be found to be a work of the greatest utility to those in any way concerned in the administration of the criminal law. The plan adopted by him is to insert, after each provision of the act, an outline of the law upon the subject of that provision; and he has succeeded in setting forth in this little book a statement of the law which, considering the space in which it is contained, is surprisingly clear, accurate and comprehensive. At the head of each statute the author inserts a programme of its contents, and there is also a fair general Index to the work. The only thing which we miss is a Table of the Cases cited, which, as every lawyer knows, is frequently found a far readier guide to the matter sought after than the best index.

The work of Messrs. Saunders and Cox, to a certain extent, forestalls a larger work which they intend to publish. They thought, "good easy men," that when the much-vaunted consolidating statutes appeared, they would contain a complete consolidation of the criminal law. When it was found that this was not the case, the completion of their scheme was necessarily deferred. It was thought by them desirable, nevertheless, to publish the present work at once. The scope of the book sufficiently appears by its title. It is carefully and ably prepared, and has not only an elaborate Index, but Tables of the Cases cited and digested. While upon this subject, we may remark, that having, after long waiting, got an instalment of the consolidation of the statute law, one thing is still wanting, namely, a statute to consolidate these consolidating Acts. The genius of circumlocution appears to have presided at their birth. Take, as an instance, those sections in the Act concerning offences against the person which relate to attempt to murder. Section 11. enacts that whosoever shall administer poison, or wound, or cause bodily harm to any person, *with intent to murder*, shall be guilty of felony, and be liable to certain punishments. Section 12. provides that whosoever shall, by explosion of gunpowder, damage any building, *with intent to murder*, shall be guilty of felony, and liable to the same punishment. Section 13. enacts that whosoever shall set fire to or cast away any ship, *with intent to murder*, shall be guilty of felony, and liable to the same punishment. Section 14. declares that whosoever shall administer any poison or destructive thing, or shoot at any person, or shall, by drawing a trigger, or in any other manner, attempt to discharge any kind of loaded arms at any person, or attempt to drown any person, *with intent to murder*, shall be guilty of felony, and liable to the same punishment; and at last comes section 15, by which it is enacted that whosoever shall by any other means *attempt to murder*,

shall be guilty of felony, and liable to the same punishment. Now, the gist of the offence in every case within these sections is, the attempt to murder, and the punishments which may follow upon conviction, are in each case the same. Admitting, therefore, the great beauty, in a literary point of view, of the "drawing a trigger, or in any other manner attempting to discharge," and all such ornamental matter, it appears to us that if all these sections were struck out of the Act, and a simple provision that every attempt at murder should be felony, and liable to certain punishment, were inserted in their place, no greater evil than the shortening the statute and the simplification of the law would follow.

Faust. Translated from the German by Von Beresford. (Cassel, Wigand; London, Williams & Norgate.)

It is impossible to open this volume without discovering at a glance that M. v. Beresford thoroughly knows what he is about, when he undertakes a translation of Goethe's masterpiece. His thorough conscientiousness is stamped on the very first stanza of the mournful dedication.—

Again ye hover near, ye wav'ring train,
Which once gleamed on my young and saddened eyes!
To seize on ye shall I yet strive again?
My heart then still towards that delusion flies?
Ye crowd upon me! well, then o'er me reign
As round me ye from mist and vapour rise;
My bosom as in youthful days is bounding
Moved by the magic breath your band surrounding.

—This might be safely put before a student who could not read happily without the aid of a guide, and the metre is rigidly preserved.

The following version of the dreamy chorus of spirits, which must have puzzled many a reader, may be regarded as a triumph of good intentions, though the "blessed existence" in the penultimate line may be regarded as a hitch. Occasional lack of intelligibility cannot in this case be considered a defect.—

<p>Vanish ye gloomy Cloud-piled vaultings! Fairer be gleaming, Friendly, blue beaming Ether o'erhead! Oh! were the darkling Clouds disappearing! Tidy stars sparkling, Milder suns, peering, Shining instead! Beauty ethereal Of the sons aerial Hovering, waving, Floateth away. Deep yearning craving Follows their way; And the bands streaming Of garments gleaming Cover lands beaming, Cover the arbour Where life-vows breathing Thoughtful are lovers, Each to each giving. Arbour by arbour! Young tendrils wreathing! Falls the grape blushing In the vat seething Of the press crushing, In rivers rushing Foaming wines dashing,</p>	<p>Rippling and splashing O'er pure gems flashing 'Hind them are leaving Heights and are forming Seas and are weaving Round and adorning Hills verdure springing; Birds too are winging, Rapture enjoying Towards the sun hieing, Towards the light-crested Islands are flying, Which on waves breasted Floating are lying. Where we are hearing Hornets cheering, O'er fields advancing We see the dancing, Holiday making, Each his way taking. Some there are springing Over the hill-side, Others are swimming Circle cheer, Others are bending All towards life tending, All to the distance, Blessed existence Of lover's star.</p>
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Still, notwithstanding the unquestionable merits of M. v. Beresford's translation, we may fairly doubt whether it will become popular beyond the circle of those who will profitably use it as an assistant in the interpretation of a difficult work. He evidently sees the English language so completely through a German medium, that he is quite satisfied with himself when he has obtained a series of equivalents for the words of the text, and never seems to inquire whether, with all his fidelity, he has not produced some exceedingly crabbed verse. In a good hazy picture, like the one cited above, he is at home; but when the personages begin to talk familiarly they often become wooden in the extreme. What dry fellows, for instance,

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Tuch all
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the tipplers in Auerbach's cellar must have been if they discoursed thus:—

FROSCH. Will no one laugh? Will no one swell?
Teach all of ye to grin I will!
Ye are but like wet straw to-day,
Else burn ye merrily away.
BRANDER. The fault is thine; thou dost us nothing bring,
No single folly, not one beastly thing.
FROSCH. (throws a glass of wine over Brander's head).
There thou hast both!
BRANDER. Thou double swine!
FROSCH. Wouldst have it so, the wish was thine!
SIEBEL. Throw out of doors who quarrel will!
Strike up a round with open heart, shout, swell!
Up! Holla! Ho!
ALTMAYER. Woe's me for I am done!
Bring cotton here! this knave my ears doth stun!
SIEBEL. 'Tis only when the vault with echo peals
That one the true power of the bassist feels.
FROSCH. Quite right! Who takes it ill, out with the loon!
A lara, lara, da!
ALTMAYER. A lara, lara, da!
FROSCH. Our throats are all in tune.

The conscientiousness of the translator is here as apparent as ever, but the merriment of the boon companions answers to the well-known expression of poor Lablache, "comique comme un cerceuil!"

Although M. v. Beresford's name looks English, in spite of the "von," the extracts we have already given will suffice to awaken a doubt whether he is sufficiently master of our language to write English verse without the aid of John Bull to officiate as Mentor. The doubt will gain in strength when we read that he regards "lusty" as the equivalent for "lustig," and makes the clambering wizard on the Blocksberg cry, "Take me with—take me with," as a very natural demand for assistance.

With a judicious British adviser there is no doubt M. v. Beresford would have turned out a very excellent book; and even now, with all its ruggedness, his translation is worth the attention of those who are commencing a study of 'Faust' in the original.

NEW NOVELS.

East and West; or, Once upon a Time. By J. Frazer Corkran. 3 vols. (Hurst & Blackett.)—This is a well-written book, so far as command of the English language is concerned. It is a clever book in some ways,—knowledge of character included; but as a novel, it is one of the most heavy and ponderous productions we ever met with. Plot there is none; story, none; interest, none; wit, humour, brightness, heroes, heroines, love-making, and all the usual accessories to a pleasant work of fiction are missing. We have very tedious but discriminating sketches of several well-imagined characters, and a good many wise, sensible and neatly-expressed remarks on the general affairs of the world. But as an interesting story, it seems to us to be an utter failure. We begin with seven pages of description of a Mr. Samuel Steele, a dissenting minister; then about ten pages more are devoted to the history of a marriage between a certain John Bessmot and a Marian Thorpe. But after plodding through all these preliminaries, with some trouble and weariness, lo, and behold! these worthies disappear altogether, and have nothing in the world to do with the rest of the book or anybody in it. So we may fairly plunge into the middle of the first volume, and try to pick out some attempt at a connected narrative. The great interest seems to be vested in the person of a Mr. Edward Lush, a harmless and kind-hearted maniac, who is boarded with a kind of "Pecksniff," a Mr. Elias Mathews, who is, we are told, not exactly a hypocrite, but only a man who does not act up to his professions of religion. However, it seems to come very much to the same thing in the end; and Elias quotes texts and cheats, and preaches Christian charity, and beats his boys and snubs his wife unmercifully. He does his own private charity very cheaply, at Mr. Lush's expense, and his daughter Deborah is quite worthy of her honoured parent. Lady Softworth, the apparent heroine, is a soft, gentle, angelic creature, always amiable and smiling, and saying pretty things to everybody; and, of course, everybody falls very much

in love with her; though she has a very bad husband living somewhere abroad. How she comes to be living in the neighbourhood of Spitalfields does not appear. The good clergyman, Mr. Samson Shepherd, is probably a sketch from real life. We hope there are many such men scattered about the world. Would they were more frequently to be met with! The boys Steady and Just are honest, sterling characters; but we have too much of them as boys, and not enough of them as men. Jerry, the "infant prodigy," who is bought as a plaything by poor mad Mr. Lush, turns out to be his own son, the child of a poor Irish servant-girl, whom Edward married before he was placed in confinement, and whom we meet with again, raving mad, at Paris; when her husband has recovered the use of his intellects, and nurses her very faithfully: though he has fallen very much in love with Lady Softworth in the mean time. Lady Softworth marries a most uninteresting Frenchman, of no particular merit, except that he had the pleasure of seeing her wicked husband killed in a duel abroad. In short, there is an utter want of plan or design throughout the whole book. Now and then there are pleasing and even amusing passages; but it is no easy task to read the book straight through, and it might have been most advantageously pruned before publication.

Through Life and for Life: a Story of Discipline. By D. Richmond. Illustrated. (Routledge & Co.)—A generation since a tale possessing the merits of this "Story of Discipline" would have achieved a reputation for its writer. At the present day, however, we must pass it with a few sincere words of kindly recognition, hoping that the pen which produced it may at some future time give stronger and more enduring evidence of its owner's literary capacity. The interest of the narrative is found in the cares, ambitions, virtues and failings of a few such humble people as may be found placed a little above the ranks of the very poor, in every small provincial town in England. Mary Elwes, the rustic belle of her little section of Kirkby Knowle Society, bears a strong resemblance to the Laureate's "Queen of the May." Sparkling, wayward, giddy, thoughtless, the poor child dies of consumption, after her foolish levity has driven from her side her lover, Tom Dowker, to whom in her heart she was passionately attached. Her character and career are well described; but we should have liked the story better if she had been reserved for a less appalling lot. Her most heinous sins, a love of artificial flowers and such other finery, occasional indulgence in flirtation, a few comparatively harmless fits, are such venial faults when set beside her fund of sterling goodness, that we find it difficult to admit the justice of the sentence which punishes her ordinary frailties with such extraordinary severity. If such slight errors as a fondness for dress and a taste for flirtation are to be punished with a broken heart and early death, what terrors are there in reserve for those who meditate graver and more reprehensible defections from the straight and narrow way of duty? Moralists should not squander the ammunition furnished for the destruction of the strongholds of wickedness. Such prodigality does much harm when, as in the present case, it is made to shadow forth a theory of divine discipline. We should speak with greater fullness on this point, if the unassuming piety and feminine gentleness which pervade 'Through Life and for Life' did not assure us that the author is one who will extract as much profit from a hint as most persons gain from a sermon.

The Fire-Ships: a Tale of the Last Naval War. By William H. G. Kingston. 3 vols. (Low & Co.)—In 'The Fire-Ships' are to be found all the requisite ingredients for an exciting naval novel, and a sentimental romance of "soul-stirring pathos." The chief hero is an accomplished Spaniard, "tall and graceful, with the clear olive complexion, the pointed beard, the thin moustache and the large pensive eyes so frequently seen in portraits of high-born Spaniards." Such is Don Herman de Escalante! Not less charming to the spectator is Hilda Wardhill, who, disdaining the frivolities of Edinburgh and London society, leads a life of proud seclusion in one of the Shetland

Islands, where she inhabits an ancient castle, reigns over a devoted tenantry, and, under the cold wintry heavens of her northern home, pursues a difficult and, on the whole, very unsuccessful search after—knowledge, universal and everlasting. So exquisitely sensitive of the mutations of Nature's ever-varying face is this lady, that she cannot look out of her window on a rainy day without addressing the elements in the following insane fashion:—"Spirits of air and water, who roam o'er the ocean and ride upon the storm-cloud, listen to a true subject of your northern realms, and grant my requests: let me no longer remain in ignorance—gain for me the knowledge I desire—emancipate my mind from the mists and shadows which now I feel too painfully obscure its brilliancy." At other times she exclaims:—"Oh, that I had the knowledge and power of some of the astrologers and magicians of old, to gaze into futurity—to conquer the spirits of the air—to bring them as slaves subservient at my feet! With those winged messengers bound to obey my behests, what might I not accomplish!" It is almost needless to say that the golden tresses of the lovely creature who cherishes these lofty aspirations are "confined round the forehead by a silver snood," and that "her dress is of black silk or velvet, of an antique fashion, which becomes her well, relieved by some exquisitely delicate lace; and that the only other ornament she wears, besides her mood, is a large brooch of precious stones." Surrounding these two principal actors are wicked noblemen, desperate pirates, rightful heirs suffering extreme wrong, cold-hearted fathers, attached servants, and a diabolical "priest," who, habited in the "richest ceremonial," officiates at the clandestine marriage of the bride and bridegroom. The incidents are worthy of such actors. Thunderstorms, attacks on fortresses, naval engagements, mysterious interviews, ruffianly encounters, follow each other in quick succession. But the effect on the reader of all this wealth of dramatic position is confusion and weariness; so that, on learning, at the end of the third volume, "how it all ends," he has only a very vague recollection of "how it all began." 'The Fire-Ships' has a moral beyond the author's intention. Its defects teach that, for the production of a really good Christmas dish, rich ingredients are not more necessary than a good cook.

OUR LIBRARY TABLE.

The Daughters of King Dahar: a Story of the Mohammedan Invasion of Scinde; and other Poems. By Thomas Hood. (Saunders, Otley & Co.)—Why will Mr. Hood the younger persist in neglecting to distinguish himself on his title-pages from his famous father? Surely he has sufficient originality of his own to subsist upon, without bewildering those people who know not whether or not Tom Hood the Great still exists in the flesh, or who may regard 'The Daughters of King Dahar' as a posthumous publication by the great punster. Indeed, Mr. Hood does himself injustice in exposing himself to the accusation that he trades on another author's popularity. He possesses talents of rather a high order, and he has published some good verses. The moot question apart, the book before us contains nothing which a hundred other young men could not have written, and contains much which would never have been written before the publication of Mr. Tennyson's 'Idylls of the King.' The story is good, the workmanship commonplace. Here are the best lines,—part of the description of the battle in which Dahar dies:—

The clash alone of arms,
And hissing rain of arrows, mixed with groans,
Reached now the ears of listening Omerkote:
For teeth were clenched and blows in silence dealt,
And cry for quarter none. Each foot of soil
Was fiercely battled for, with life for life,
As though it were the Empire of the East.

So all day long, while up the steep of Heaven
The hot sun climbed, until his downward wheel
Glowed to the westward, doubtful warfare raged.

Foremost in danger, bold King Dahar strave
To turn the wavering fortune of the fray.
Where'er the foe upon his ranks brake in
Or pressed his legions backward—there his voice
Rang like a clarion. Then the coward turned
And faced the foe again, and valiant men
Vied with the King in onset.

But a cry
 "Daher is slaughtered!" ran along the line
 That wavered as it heard—as you may note
 By nodding grasses where a noxious snake
 Slides from his sunny basking-place to hide.
 For, lo! a crafty arrow smote the King
 Between the corselet and the hood of mail
 And buried in his throat its venomous barb.
 Then from his breast in death-throes Daher fell
 Headlong among the fighting men—and lay
 Unknown and trampled in the panic flight
 Which followed on his fall. Yet some there were
 Still faithful found, forgetful of themselves,
 Who gathered round the king and bare him back,
 Hoping where hope was none—until they saw
 A smile upon his face begin to grow;
 And then they knew him dead; and looking found
 The whole vast army, which the morn beheld
 Mass upon mass roll down from Omerkote,
 Now driving scattered o'er the shameful field
 Like the last clouds—ragged and ruddy-stained—
 That fly across the heavens along the track
 Of some o'er-spent and broken summer storm.
 Then hastily they accepted a shallow grave
 Within the trampled o'er ground, and hid
 The kingly corse—and fled. But there was one,
 A wounded Moslem lying by the road,
 Who saw the deed; and when young Kasim passed
 The dying soldier caught his stirrup—called
 The General to halt, and showed the place
 Where the retreating Hindus had bestowed
 The corse of one they honoured. The pursuit
 Was stayed—the hasty grave was 'oped in haste;
 And Kasim looked upon the dead man's face,
 And knew the clay that once had been a King.

Mr. Hood is more at home in the shorter poems. His muse is of the gossamer order,—an Ariel of sweet sounds, without pathos or profundity. The following is very good indeed:—

THE LOST EXPEDITION.
 Lift—lift, ye mists, from off the silent coast,
 Folded in endless winter's chill embraces;
 Unshroud for us awhile our brave ones lost!
 Let us behold their faces!
 In vain—the North has hid them from our sight;
 The snow their winding-sheet—their only dirges
 The groan of icebergs in the polar night,
 Racked by the savage surges.
 No Funeral Torches with a smoky glare
 Shone a farewell upon their shrouded faces;—
 No monumental pillar tall and fair
 Towers o'er their resting-places.
 But Northern Streamers flare the long night through
 Over the cliffs stupendous, fraught with peril,
 Of icebergs, tinted with a ghostly hue
 Of amethyst and beryl.
 No human tears upon their graves are shed—
 Tears of Domestic Love, or Pity Holy;
 But snow-flakes from the gloomy sky o'erhead,
 Down-shuddering, settle slowly.
 Yet History shines them with her mighty dead,
 The Hero-seamen of this Isle of Britain,
 And, when the brighter scroll of Heaven is read,
 There will their names be written!

This is not the kind of writing which gives a promise of much better things. It wants the *vidua vis* of genius. We are afraid that Mr. Hood is not one of the worthies, though, Costard-like, he consents to stand for a "Pumpion the Great."

Verses and Translations. By C. S. C. (Cambridge, Deighton, Bell & Co.; London, Bell & Daldy).—C. S. C. believes in beer and tobacco, admires Mr. Ingoldsby, and can translate from the Latin. Armed with these acquirements, he essays to be jocular; but the result is dismal. Here is one of his comic verses:—

White is the world, and ghostly
 The dank and leafless trees;
 And 'M's and 'N's are mostly
 Pronounced like 'B's and 'D's;
 'Neath bleak sheds, ice-encrusted,
 The sheep stands, mute and stolid;
 And ducks find out, disgusted,
 That all the ponds are solid.

—And here is one of his translations:—
 TO THE FOUNTAIN OF BANDUSIA.
 OD. III. 13.

Bandusia, stainless mirror of the sky!
 Thine is the flower-crown'd bowl, for thee shall die,
 When dawns again yon sun, the kid;
 Whose budding horns, half-seen, half-hid,
 Challenge to dalliance or to strife—in vain!
 Soon must the hope of the wild herd be slain,
 And those cold springs of thine
 With blood incarnadine.

Fierce glows the Dogstar, but his fiery beam
 Toucheth not thee: still grateful thy cool stream
 To labour-wearied ox,
 Or wanderer from the flocks;

And henceforth thou shalt be a royal fountain:
 My harp shall tell how from yon cavernous mountain,
 Tipt by the brown oak-tree,
 Thou breakest babblingly.

Israel in Egypt: a Poem. By Edwin Atherstone. (Longman & Co.)—Few read Milton now-a-days, but everybody takes his glory upon credit. Has anybody read Atherstone? We fear not; yet the author of 'The Fall of Nineveh,' whose forte is voluminousness rather than luminousness, has received a pension. To wade through a tome like that before us would require an amount of patience impossible in a critic. We have dipped here and there into the poem—we have read a "book" or two,—we have gone to sleep over it. Listen to a portion of a speech by Satan:—

When we to life awoke,
 The universe, and God, already were.
 Of those, which first existed?—None can know.
 The word in heaven was, that, by God alone,
 The suns, and worlds, yea all things, had been made,—
 Even we ourselves: but, which of us aught knew
 Touching his own creation,—if create,
 Not self-existent,—as still possible is.
 Since rightly know we not: or who beheld,
 When worlds were formed, the hand of God put forth
 To fashion them?... Fiction, that rumour, then,
 To bow us to his yoke: for if, in truth,
 God had created,—surely not from heaven
 Had he so cast us,—our slight, sole offence,
 To have deemed our Natures kindred to his own,—
 Spirit imperishable,—in time's infinite
 Destined, like him, to godhead: thence, not bound
 To yield him everlasting worship and praise,
 Due to our greater only. Vernal sin
 Had this been held,—a truer knowledge given,—
 Our ignorance pardoned. Clearly thus it seems
 That not from God we are... Whence then,—or how?
 Nay—first,—whence God himself? for whence He came,
 Thence, doubtless, also we. Some Cause must be,—
 Itself uncaused?—impossible, alike,
 To comprehend, or doubt... Admitted them—
 Uncomprehended,—from eternity,
 What is that Cause, uncaused?... Answer is none,—
 Ask midnight for noon sun.

—It would be unfair to say that the book does not contain better things than the above, of which we can make nothing but words. Some of the simpler passages are really good of their kind; but the effect of the whole is sedative. We are reminded of what Johnson said of Thomas Sheridan:—"Why, Sir, Sherry is dull, naturally dull; but it must have taken him a deal of trouble to become what we now see him: such an excess of stupidity is not in nature." Why will not the small poets send us something fresh and short?

Belgian Episodes—Historical, Legendary and Contemporary. By H. G. Moke and Alice Wilmore. (Hogg & Sons.)—Every one who is familiar with our excellent neighbours beyond Ostend must have observed their characteristic propensity for old-world celebrations—for careful and costly attempts at reviving the Masque and the Historical Procession; in which something of the old spirit of ecclesiastical pomp and parade yet lingers—something, too, of that artistic feeling in which the country is as rich as of yore, but which exhibits no present forms of originality in expression. For the latter reason, to outside spectators, these elaborate shows and festivals, however congenial to the national disposition, must wear an appearance of theatrical unreality, and leave them cold—not in the plight of those really transported into the Past, but as persons criticizing a galvanized reproduction of some of its outward shows. The Historical and Legendary episodes in this volume produce on us an impression of the kind. A quarter of a century ago, when Annuals were in their glory, the reader was sure to find among their contents, 'The Rose of Brabant,' or 'Queen Philippa's Great Sorrow,' or some similar romance seen through the wrong end of the opera-glass—neither ill-conceived nor ignorantly wrought, but wanting in the life-breath and colour of antique times. Prof. Moke does not here produce anything more real and stirring than a compressed romance by the prolific James would be. The lady associated with him in the well-conceived undertaking of illustrating Belgian manners and life shows more skill. 'The Tribulations of a Louvain Student' and 'The Advocate of Malines'—modern stories—are both powerful; and both excite curiosity, though we fail to find in them any local colour or peculiarity more distinct than could be caught by any passing guest who, when halting to sleep at Mechlin, looks up to the evening glow lingering on the summit of the high church-tower, with its spider-legged clock-face, though night has already fallen on the lindens, in the walk round the church,—or who has studied the magnificent Town Hall at Ypres,—or

the grave and pompous transepts of the Tournay Cathedral. It is not the laying the scene of a given story in this or that country which will bring a land and its people to England—it is the instinct or power of marking those features and minor touches of individuality overlooked by those who do not possess a fine and withal a ready sense of observation. A commonplace writer, however thoroughly at home in his district, may "potter an immensity" (as Mrs. Fanny Kemble phrased it) over some historical place which is ineffective when thus described; whereas a Scott (witness his *Guy Denzil's* cave, in 'Rokeby') or a Dickens (witness his Calais interior, in 'Little Dorrit') shall plant his audience on the spot itself by merely a few wavings of the pen.

The Ecclesiastical Cyclopædia; or, Dictionary of Christian Antiquities and Sects. Edited by John Eadie, D.D. (Griffin, Bohn & Co.)—This Cyclopædia will prove acceptable both to the clergy and laity of Great Britain. In explaining its object and the system of its arrangement, we quote the preface.—"It refers not primarily to Biblical, but to ecclesiastical matters,—to theology as found in the various sections of the Church,—to the peculiar customs and canons of primitive times,—to Fathers and Councils, to schisms and heresies, to medieval ceremonies and institutions,—and to the origin and growth of more modern religious parties, and the characteristic elements of their history and progress. A great body of curious and useful information will be found in it, gathered from many sources and authorities. Special attention has been given to what are termed Church antiquities; and many articles on points of present and more ancient Scottish ecclesiastical usage have been inserted for the benefit of English and foreign readers. Impartial statements have been given of the doctrines and government of what are usually called Evangelical bodies. The theology of Arminianism and Calvinism has been treated historically, and not polemically. Episcopalian, Presbyterian, Independent, Baptist, and Pædo-Baptist, has each stated his own case and spoken in his own defence, without hindrance or objection,—a statement of the argument being generally taken from the works of well-known or representative men in these various communions." The aim has been to combine popularity with exactness. The volume is composed of upwards of 1,500 articles, and comprise every possible topic connected with the history, antiquities, creeds, customs, doctrines, government and rituals of the Ecclesiastical Church. Many columns are devoted to the forms of baptism, marriage, burials, &c. We have a short history of the Quakers, Wesleyans, Methodists, Irvingites, Swedenborgians, Plymouth Brethren, and also of many minor sects and parties,—such as Zwinglians, Junkers, Lifters, Skoptzi, &c. We learn the derivations of the words "Sir," "Parson," "Curate," Clerk, Churchwarden, and so on; and we are instructed in the meaning of the terms used in the Roman Catholic and Greek Churches.

Of Serials in progress of publication we have—
 from Messrs. Chapman & Hall, Part X. of Mr. Trollope's *Orley Farm*,—from Messrs. Groombridge, Part XLI. of Bree's *Birds of Europe*, Part XV. of Lowe's *New and Rare Ferns*, and Part X. of Couch's *History of the Fishes of the British Islands*,—from Messrs. Chambers, Part XII. of *The Works of Shakespeare*,—from Mr. Van Voorst, Part I. of Bate and Westwood's *History of British Sesile-Eyed Crustacea*, and Part V. of Sowerby's *British Wild Flowers*,—from Messrs. Routledge, the concluding Part of Arthur Young's *Farmers' Calendar*, and Part XXXIV. of Routledge's *Illustrated Natural History*,—from Messrs. Blackie, Part L. of A Comprehensive *History of India*,—from Messrs. Cassell, Petter & Galpin, Part XXXI. of Cassell's *Illustrated Family Bible*, Part XXXIII. of Cassell's *Popular Natural History*, and Part XXXIII. of Cassell's *Illustrated History of England*,—from Messrs. Ward & Lock, Part LVII. of *The Ladies' Treasury*,—No. XXXIV. of Kingston's *Magazine for Boys* (Bosworth & Harrison),—Part IV. of Beeton's *Illustrated Family Bible*,—Part III. of Gano's *Treatise on Physics* (Baillière),—Part I. of the Rev. Dr. Eadie's *Ecclesiastical Cyclopædia* (Wesley),—Part I. of Sowerby

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and Johnson's *Useful Plants of Great Britain* (Piper),—and Part II. of *A Critical Pronouncing Dictionary* (Duffy).

LIST OF NEW BOOKS.

Adam's Schoolboy Honour, new ed., fvo. 8/6 c.
American Question, The. 12mo. 1/1 s.
Anderson's Annals of the English Bible, revised by his Nephew, 15/
Ballantyne's Red Eric, new ed., fvo. 2/6 c.
Barnes's Epistles and Sermons, 2 vols. 8/6 c.
Boswell's Commentary on Midwifery, No. 2. 12mo. 2/6 s.
British Imperial Calendar, 1862, 12mo. 5/6 c.
Burke's Poems and Speeches, 12mo. 3s. 38 c.
Cambridge Songs in Medieval Latin Verse, by Leighton, sm. 4to. 5/
Calyne's Chase of the Wild Red Deer in Devon & Somerset, 10/
Doris and Mornay's, 12mo. 2/6 c.
Edinburgh's Annual for 1852, fvo. 2/6 s.
Favorite Story Book, illustrated, imp. 2/6 s.
Foxes Keep, 3 vols. cr. fvo. 21/6 c.
French and Frenchmen, 12mo. Directory, 1862, 2s. 10/6 c.
Frederick's Poor Removal and Urban Charitable Acts, fvo. 5/
Lyons's Theology, Library Edition, "Pelham," Vol. 1. f. 8vo. 6/
Milton's Poems, 2 vols. cr. fvo. 2/6 c.
Modern Novel, Vol. 18vo. 10/6 c.
Northern Circuit; or, Brief Notes of Sweden, cr. 8vo. 5/
Palmer's of Chancery, 12mo. from the Best Posts, fvo. 4/6 c.
Parker's A Painter, fvo. 5/ c.
Pope's History of the Council of Florence, by Nante, cr. 8vo. 5/
Puck's Holyday and Occasional Sermons, Vol. 4. 8vo. 9/
Punch, 12mo. 1/6 c.
Quaker's Milit Lib. Hartley's Handy-Book for Volunteers, 1/6
Ramsey's Instinct and Reason, cr. 8vo. 5/
Rankine's Rascals, 12mo. 2/6 c.
Rassays and Reviews, by Goulbourn and others, 8vo. 12/
Robert's Snow-bound in Gleeberie Grange, 16mo. 2/6 c.
Roby's Story of a Household, and other Fama, fvo. 8s. c.
Scattered Miscellaneous, 12mo. 1/6 c.
Servant of Modern Minstrelsy, 3rd Series, fvo. 5/6 c.
Templeton's Operatic Mechanics' Workshop Companion, 7th ed. 5/
Testament, 12mo. 1/6 c.
The Author of "Amy Herbert", cheap ed., fvo. 4/6 c.
Walsh's Diseases of the Heart and Great Vessels, 3rd ed. 12mo. 6/
Webster's Royal Road to the Yellow Hair, and other Modern Myrtles, 10/6 c.

MEMORIAL OF THE PRINCE CONSORT AND THE
GREAT EXHIBITION OF 1851.

At a Special Meeting of the Committee appointed to erect a Memorial of the Great Exhibition of 1851, held on Thursday, a communication was read from the Prince of Wales. This communication is, we believe, the first public letter written by His Royal Highness, and it will be read with the deepest sympathy. Our readers are aware that the first suggestion of a Memorial of the Great Exhibition of 1851 was closely coupled with the name of the departed Prince. Most of the money for it was subscribed under the impression that the Memorial would comprise a statue of the Founder of the Great Exhibition. That idea was abandoned out of deference to the Prince. "Men," he said, "should not have statues raised to them while they are living." A statue of the Queen was consequently substituted; and the Memorial has been brought by Mr. Durham to the verge of completeness on that understanding, and the principal figures are at this moment being cast in bronze at Birmingham. But the Prince's death has changed the situation. That attempt to do him honour which, living, he rejected, others, in their grief and admiration, have a right to renew. The desire of Her Majesty and the Prince of Wales—and, we may add with certainty, that of the whole country—is expressed in His Royal Highness's communication:—

“Gentlemen, — Prostrated with overwhelming grief, and able, at present, to turn Her thoughts but to one object, The Queen, my mother, has constantly in her mind the anxious desire of doing honour to the memory of Him whose great and glorious character the whole Nation in its sorrow so justly appreciates. Actuated by this constantly-recurring wish, the Queen has commanded me to recall to your recollection that Her Majesty had been pleased to assent to a proposal to place a Statue of Himself upon the Memorial of the Great Exhibition of 1851, which it was intended to erect in the New Horticultural Gardens. The characteristic modesty and self-denial of my deeply-lamented and beloved Father had induced Him to interpose to prevent his own Statue from filling that position, which properly belonged to it, upon a Memorial to that great undertaking which sprang from the thought of his enlightened mind, and was carried through, to a termination of unexampled success, by his unceasing superintendence. It would, however, now, Her Majesty directs me to say, be most hurtful to Her feelings were any other Statue to surmount this Memorial but that of the great good Prince, my dearly beloved Father, to whose honour it is, in reality, raised. The Queen, therefore, would

anxiously desire that, instead of Her Statue, that of Her beloved Husband should stand upon the Memorial. Anxious, however humbly, to testify my respectful and heartfelt affection for the best of Fathers, and the gratitude and devotion of my sorrowing heart, I have sought, and have, with thankfulness, obtained, the permission of The Queen, my mother, to offer the feeble tribute of the admiration and love of a bereaved son, by presenting the Statue thus proposed to be placed in the Gardens under your management.

(Signed) "ALBERT EDWARD."

The Memorial Committee, together with the Committee of the Horticultural Society (to whom a similar letter was addressed), unanimously agreed to carry out the wishes of Her Majesty. As the Memorial, designed by Mr. Durham, was completed under the superintendence of a committee, it was thought best for the sculptor and for the public that the alterations in it should also be made under the guarantee of a committee. Messrs. Foley, Marochetti, Westmacott, Smirke, Godwin, and General Grey were nominated a committee to confer on this subject with Mr. Durham.

M. DU CHAILLU'S ADVENTURES.

THREE weeks having elapsed since the publication of Mr. R. B. Walker's letter, with the certificate of Capt. Yates of the Ocean Eagle, and the extracts supplied by the Rev. William Walker, American missionary at the Gaboon,—and the public judgment in the matter being likely to go against M. Du Chaillu by default of answer on his part,—it may be well, for the sake of truth and justice, that we state exactly, and in a few words, how the case now stands. It will be remembered that M. Du Chaillu falls by the testimony of those whom he publicly called to his aid. The Gaboon missionaries and merchants come into court, not as voluntary witnesses, but on subpoena from M. Du Chaillu. What they have said to him in answer to his personal appeals, he has never told the public. Why is this? He announced his intention of writing to "his friends at the Gaboon;" it is understood that letters from those friends have been since received in London. Why are they not published? Do M. Du Chaillu's "friends at the Gaboon" refuse to certify the truth of his narrative? If not, why does the public wait in vain for their replies to his appeal?

Meanwhile, all the published testimony which has yet reached England from the Gaboon goes to prove that a main part of M. Du Chaillu's narrative cannot possibly be true. Dates and events forbid it. The second half of the pretended 'Explorations in Equatorial Africa' is devoted to an extraordinary record of travels in a region of Africa never before trodden by a white man. On the 10th of October, 1858, (given as October, 1859, in the first edition, but corrected to October, 1858, in the second,) M. Du Chaillu describes himself as setting out from the Gaboon on this perilous journey; from which date we have a record of adventures up to the 1st of June, 1859, when, near the mouth of the Fernand Vas river, the bold but exhausted traveller was so happy as to "spy a sail." That sail was the Ocean Eagle. Lonely, starved, naked, left for dead, he exclaims—"My heart beat anxiously lest she should pass. But to my great joy the little brig stood right in shore. By night I knew that my friends in the Gaboon had sent to inquire for news of me. They had given me up for lost. The captain had orders to ascertain how I came by my death." The narrative of this long and arduous journey of nine months is positive and circumstantial; the dates occur in regular order, the adventures proceed from point to point. At page 392 he starts—October 10; at page 417, the date November 10, he sets out for the Ofoubo mountains; at page 430, under date of December 4, he starts for the Apingi country; page 433, on the 7th of December, he shoots the great Gorilla; at page 438, date December 11th or 12th, he is offered the fat slave to eat; at page 439, still in December, he hears of the Sapadi, or people with cloven feet; at page 443, December

18th, he is made King of the Apingi; at page 457, December 23rd, he is pulling in a canoe up the Rembo Apingi; at page 465, date January 16th, his man Ishoungi took that marvellous disease "in less than a minute," which he calls *cista*; at page 467, February 10th, he is with the chief Rampano; at page 468, he falls sick on the coast, and languishes there until the 1st of June, when the Ocean Eagle, Capt. Yates commander, puts in and takes him on board, having been sent, it is said, (page 469) for that purpose from the Gaboon. This was beyond comparison the most important journey — as regards science the only important journey — which M. Du Chaillu represented himself as having made.

Now, the certificates of Captain Yates and the Rev. William Walker's extracts from the Mission records, make it impossible that this journey can have been made in the manner and at the time described, and improbable that it can have been made in any manner or at any time. When M. Du Chaillu represents himself as being lost in the wilderness of Equatorial Africa, Capt. Yates's certificate shows him living at the Gaboon (April or May, 1859), attending to his ordinary business, making bargains for shipment of his ebony and other merchandise. In place of finally quitting the Gaboon in October, 1858, to disappear for nine months in the wilderness, the missionary proves that he left on the 5th of May, 1859, in company with Capt. Lawlin for Camma. Instead of M. Du Chaillu's "friends at the Gaboon" having sent the Ocean Eagle to Fernand Vas to inquire into the cause of his death, Capt. Yates shows that he sailed to Fernand Vas, by agreement with M. Du Chaillu himself—an arrangement made at the Gaboon in April, 1859. Thus it is obvious that unless the truth of these certificates and memoranda can be impugned, the second half of the pretended 'Explorations in Equatorial Africa' must be pronounced a fiction. Can they be impugned? It will answer no purpose to pretend that the narrative may be true, though the dates may be wrong,—that the difficulties would be removed by substituting another June, for June, 1859. The master dates are *not* wrong. Capt. Yates *was* at the mouth of Fernand Vas in June, 1859, and took M. Du Chaillu on board the Ocean Eagle, together with his skins and collections. The question for our naturalists and geographers to ask is—Where was M. Du Chaillu prior to June, 1859? He says he was lost in the interior of Equatorial Africa, in places which it was his fortune "to be the first to explore;" and he states particularly that in April and May he was waiting for a ship at the mouth of the Fernand Vas. The evidence of Capt. Yates and the Rev. William Walker shows that he was then living at the Gaboon.

LIFE OF TURNER.

10, St. Mark's Crescent, Regent's Park, Jan. 1, 1862.

FINDING my own name among those of gentlemen to whom Mr. Thornbury has acknowledged, in the Preface of his 'Life of Turner,' his obligation for the great help he has derived from their assistance,—being myself unconscious of having had the good fortune to merit the honorary distinction thus conferred upon me, and being of opinion that the use thus made of my name is suggestive of a general belief that I have been an important contributor to the work, while the truth lies in an opposite direction,—I think it well to say that all the notes acquired by me relating to Turner's life are still in my possession; that none of them have found their way into Mr. Thornbury's work, and that I never saw any of the sheets of that work in their passage through the press, which I should have required to do had I given to Mr. Thornbury the privilege he has assumed of using my name as an authority.

JOHN PYE.

INTERNATIONAL EXHIBITION BUILDING.

SINCE our last account of the progress of the International Exhibition Building, much has been done towards its completion; and although an enormous deal of work has yet to be accomplished, the whole may be considered to be going on hopefully and satisfactorily. With a very slight

exception, the entire exterior outline, reserving of course the great domes themselves, may now be examined. The exception is at the west front, looking upon Prince Albert's Road; but this a few days will render complete. A dwarf tower has been added to the north end of this façade, just where the annex abuts upon the more permanent brick building: this greatly improves the outline, and somewhat redeems that extreme tendency to flatness and horizontality which we fear the domes, violently opposed as they are to this by their immense height, will render more conspicuous than it is already. The introduction of the tower in question is an acknowledgment of the shortcoming which it is not grand or grave enough thoroughly to remedy. We should be glad to be able to reverse our condemnation of the weak and commonplace dormer windows which have now become actualities at the corners of the building at the junction of the Cromwell Road, with those named after Prince Albert and the first Exhibition respectively. There they are now, in all their poverty and unmeaningness; large staring oval lights brought forward from the bowed roofs of the angle towers so as to break in the most effectual manner the simple mass of the portion of the edifice to which they belong, without adding richness or any boldness of character whatever to its outline. We have no doubt that when the domes are completed, the public eye will not be able to endure these unmeaning excrescences, and accordingly a bolder feature, probably real angle towers in the place of the stumpy masses that only break the roof-line feebly, will be introduced. Although the great domes, from their enormous height, will dominate the whole front even in the Cromwell Road, by overlooking all the façade, except where the spectator is almost beneath it, yet there will be points of view whence the long monotonous line of the south front will be almost insupportable. Such breaking of the line as we advocate, whether applied at the angles by the road junctions, or introduced in the centre, either by way of a single central tower or cupola, of form diverse from that of the grander domes; or, what may probably be found best of all, by placing square towers of moderate but sufficient altitude over the wings of the grand central entrance on the south front, will beyond question be of essential service to the *coup-d'œil* of a first impression. As if to make the result of the employment of the dormer windows more unfortunate, the very glass that has recently been placed within them is not in an unbroken effective sheet, as it should obviously be, but is introduced in cross-barred frames, precisely as in ordinary domestic windows.

The flooring of the interior of the picture galleries and those beneath them has been laid, but not finished. The vast length of both members of the building may now be appreciated. Of the architectural character of the interior we are not at present in a position to speak. The view which a spectator, standing in the central opening of the south front, may obtain of the Horticultural Society's Gardens when looking right across the Exhibition Building directly northwards, may be conceived more readily at present than has been practicable hitherto, as the shafts which fill the angles of the north central portion of the building and abut upon this vista have been erected. The glazed courts on the south of the nave, occupying the space between it and the picture galleries, have been roofed and glazed, which, considering the enormous space they cover, is almost marvellous in so short a time. Two of these are 250 feet by 200 feet each, the central one being 150 feet each way, all 50 feet high. They are divided by cross galleries; these have been floored since our last report, as also have the galleries on the sides of the picture galleries, with which they are connected to the south, and the auxiliary picture galleries on the east and west which form the transepts to the whole edifice. The galleries to the north of these south courts forming the south side of the nave have been floored, together with those which run above the north side of the nave. The courts northward of this and approximating the refreshment department remain, generally speaking, as they were. The same may be said for the refreshment buildings themselves. The nave, except the very last

rib at either end, is erected, roofed and felted over all. The ribs referred to are left out at present to afford room for working at the domes. The clerestory windows of the nave are glazed throughout on both sides; and, although an immense deal of the light which will illuminate this portion of the building is shut out now by the scaffoldings at each end used for the erection of the domes (which will be in themselves sources of a great portion of light to be admitted, there is no deficiency of light whatever in the nave, so there need be no alarm on that score amongst intending visitors. Upon the floor of the nave lies the wheel-like framework for the huge circular windows which will fill in each of its ends over the entrances. Some idea of the curve of the dome on its exterior may be had already, as one or two of the enormous iron ribs which will sustain its glazed surface have been reared. It will be seen that much has been done. Much remains to be done: the west façade to be completed, the north courts, refreshment departments, domes, the flooring of the entire building, excepting so far as we have described, and the whole painting and decorative work from roof-ridge to floor.

MUSIC IN GERMANY.

Leipzig, December, 1861.

AGAIN I have several novelties, old and new, to report. The directors, both of the *Gevandhaus* and of the "Euterpe" Societies have been very liberal in enabling the public to judge of works hitherto unheard, or so long laid aside that they are new to the present generation. Before going into specialities, a word is due to the improvement of the Euterpe orchestra; its director, Herr von Bronsart, has made the players work hard.

Of works produced in the *Gevandhaus*, the following call for notice.—First, a Concerto for the Violin, in G, Op. 46, by M. Rubinstein, admirably played by Herr Becker. Like all that writer's music, this is not a work to be dismissed with a single word. Many of the themes have great beauty, and are excellently treated;—yet, on hearing the Concerto, we feel how much it would have gained had the composer but had the resolution to subject it to censorship. It has been happily observed of M. Rubinstein, by a distinguished musician, that "he imagines every fancy to be an idea." But he is still young, and we must hope that one who really possesses such great natural powers may yet learn that even great endowments are of no use unless combined with patient, hard study. An Overture, in C minor, by Herr Jadassohn, of Leipzig, is a carefully-written composition, and is marked by the same good qualities which distinguished his Symphony produced last year, and which I noticed at the time. Form, instrumentation and ideas are all clear, and there is no servile plagiarism. In a Concert Allegro for the violin, of his own composition, Concertmaster Raimund Dreyschock provided himself with a display piece, which enabled him to exhibit the great technical command which he possesses. On the King's birthday, Chapelmaster Reinecke showed both his loyalty and his skill in a 'Salvum fac regem' for male chorus and orchestra. It is a piece of sound choral writing, and is far superior to most occasional compositions. But by far the most important work that has as yet been produced is Herr Gade's Overture to 'Michael Angelo.' In many of Herr Gade's previous works it is to be seen how great was the community of feeling between him and Mendelssohn;—in this overture there is a reminiscence of the 'Athaliah' Overture. Schumann, also, here seems to have had more influence upon him than has formerly been apparent. Hitherto Herr Gade's most successful compositions have been those in which he has painted the legends and scenery of Scandinavia. Now he seems inclined to attempt a series of "tone-portraits." Last year he gave us the mystical character of *Hamlet*. This year we have a picture of a more Titanic cast—one in which, the outlines being less subtle, the difficulty of translating them into sounds are less great; in short, the work seems to me worthy of the name the composer has given it. Surely some Directory should be enter-

prising enough to let it be heard next season in London.

One of the works which have also been produced for the first time in Leipzig, Glinka's Overture to 'Das Leben für den Czaren,' has, if I am not mistaken, already been heard in England. Here it met with a very cold reception.—Schumann's 'Zigeunerleben,' for chorus, with orchestral accompaniments added by Herr Grädener, of Hamburg (now of Vienna), is one of his most happy smaller compositions. The new orchestral accompaniment, written with excellent judgment, gives it a still more vivid colouring. Two other choral songs, by Schumann—one a 'Highland Song,' from Burns; the other a poem of Uhland's, 'Das Schifflein,' were also sung for the first time. They have both much gracefulness. The former is for voices alone; the latter, as suggested by the words of the text, has a quaint accompaniment for the horn and flute. 'Das Rheinweinlied,' a 'festival overture' and chorus on the well-known song, 'Am Rhein!' is also a work by the same composer, which had not been performed here—to my thinking, a very unequal composition, parts of which have a bright and cheerful grace, while others are harsh and coarse. The chorus, for male singers, is so heavily instrumented that at times it is almost impossible to hear the voices. It may have been intended for a much greater number of persons, and for open-air performance.

Older works have also been revived. An air and chorus from Rameau's 'Castor and Pollux' have great freshness and grace. Another Symphony, by Charles Philip Emanuel Bach, in F major, has also been brought to light, and is a new proof of the originality and spirit which characterized a master whose very name had become almost forgotten.—On the anniversary of Mozart's death (Dec. 5th), the second part of the concert was selected from his less known compositions. These were, the spirited Overture to the 'Schauspiel-director;' Duett, Quartett and Finale from the unfinished opera, 'L'Oca del Cairo,' full of genuine Mozart melody, and as genuine fun; a Concerto for Violin and Viola, excellently played by the Herren Röntgen and Haubold, members of the orchestra; and the lovely chorus, 'Ave verum.'—I must not omit to note Herr Röntgen's admirable performance of Bach's 'Chaconne' on the same evening.—A concerted piece from Méhul's 'Uthal' was another novelty. The subject is taken from Ossian. The composer, as musical readers know, entirely banished the violins from his score, the tenors being the highest-toned stringed instruments employed. In the scene selected for performance the effect was not bad. The war-song of the warriors, and the night-song of the bards, were so good that they made one desire to hear more of the work. It was a happy idea, in arranging the programme, to place Méhul's music between Herr Gade's beautiful overture, 'Nachklänge von Ossian'—a most poetical work—and Dr. Rietz's spirited 'Altdeutscher Schlachtgesang,' a recent composition, which, if fitted to English words, would be admirably suited to such of our Volunteers as can sing.—The last concert before Christmas—an extra one, for the benefit of the Orchestra Pension Fund—was rendered unusually interesting by the re-appearance of Professor Moscheles, who, with Madame Schumann and Chapelmaster Reinecke, played Bach's Triple Concerto in C major—a work also given this evening for the first time. This was a real, genial success.

The "Euterpe" Society has given no actually new works, but several which had not yet been heard here—among these Schumann's setting of Geibel's four ballads, 'Vom Pagen und der Königstochter.' The choice of these for a text is unfortunate. They are throughout too weird-like and dreary for a long musical work. The choruses of the Hunters and of the Bridal Guests are too short to give that variety which the composer might have gained had he worked them out to a greater length. The great quantity of "Arioso Recitative" wearies the ear, which longs at length for some distinct subject. The most successful part is the third ballad, where the characters are the Queen of the Nixies, a Merman, and a chorus of Mermaids. The Merman's song

and the striking; employed lating ph seems the Henselt's was played heard to List's w 'Carna he had executive mens of l 'Festkl ungen' is really gr superb; t much the moment, such grea 'Festmar the same mass of o the grate position w in which seems to played in regard to quartett c' So Brother's l with won expression a painfully the fire an the *Gevand* which the to be inhe In the had two n and consis on a theme Some of others are anything Madame Quartett, Cologne, a to judge of been suffic the *Gevand* anything l parts. We hav favourably Reiss, of M voice, whi tion of M On the of the Con a numerou and will s pupils esp excellenc Jennie Re Mendelsso Danneuth Sonata in Herr Her Chaconne

and the chorus, which is combined with it, are striking; in the accompaniment the horn is employed with a singularly good effect: its undulating phrase, alternately swelling and falling, seems the very ideal of water-spirits' music.—M. Henselt's *2* minor Concerto for the Piano (Op. 16) was played by Herr von Bülow, who, however, is heard to far more advantage in such pieces as Liszt's wild 'Rhapsodie Hongroise,' called the 'Carnaval de Pesti,' a Gipsy Fantasia, in which he had full opportunity to display his wonderful executive powers.—We have also had two specimens of Dr. Liszt's orchestral compositions. His 'Festklänge' No. 7 of the 'Symphonische Dichtungen' is a strange work. Some of the ideas are really grand, and the instrumentation is in parts superb; but the whole is so formless that, however much the sensuous brilliancy may dazzle for the moment, the ultimate feeling is one of regret that such great powers have been so misapplied. A 'Festmarsch,' written for the Goethe Jubilee, by the same composer, shares the fate of the great mass of occasional music. Its poverty seemed all the greater from its being placed in close juxtaposition with M. Berlioz's 'Corsair' Overture, a work in which the special character of every instrument seems to have been so studied that each is employed in exactly its proper place, and with exact regard to the most favourable combinations.—A quartett concert has also been given by the 'Euterpe' Society, in which the performers were the Brothers Müller, of Meiningen. They play together with wonderful precision; but all individuality of expression seems sacrificed—all is too much like a painfully accurate machine;—a great contrast to the fire and spirit we are accustomed to hear in the *Gewandhaus* quartetts. The great reputation which the Brothers Müller enjoy seems, in short, to be inherited rather than acquired.

In the *Gewandhaus* Chamber Concerts we have had two new pieces. The first is by Herr Brahms, and consists of twenty-five Variations and a Fugue, on a theme by Handel, taken from one of his Suites. Some of the Variations are excellently made, others are bizarre and forced, and the Fugue is anything but a success. This piece was played by Madame Schumann. The second novelty was a Quartett, No. 2, in E major, by Max Bruch, of Cologne, a young composer. It is not fair, perhaps, to judge of a new work which had evidently not been sufficiently rehearsed; for—most unusual in the *Gewandhaus* Quartett—the executants were anything but agreed with each other, or with their parts.

We have had hardly any singers who can be favourably mentioned. The best is Fräulein Anna Reiss, of Mannheim. She has a powerful soprano voice, which has been well trained under the direction of Madame Viardot Garcia.

On the King's birthday the new Concert Hall of the Conservatory was opened, in the presence of a numerous audience. It is a handsome room, and will supply a long-felt want. Three of the pupils especially distinguished themselves by the excellence of their performances: these were, Miss Jamie Reid, of Glasgow, in the Piano part of Mendelssohn's Trio in c minor; Mr. Edward Dannreuther, of Cincinnati, in Beethoven's Piano Sonata in c sharp minor (Op. 27, No. 1); and Herr Henri Schradieck, of Hamburg, in Bach's Chaconne for Violin.

A.

OUR WEEKLY GOSSIP.

AMONG the choice collections which the Prince Consort has left behind is one of singular interest. Like every one in whom taste is sensitive from nature and acute from training, he was a great admirer of Raffaele, and on more than one occasion some small portions of his Raffaele treasures have been publicly exhibited. It is not, perhaps, generally known that he had been an ardent collector for many years of everything that illustrates the history of Raffaele's works. Agents were employed in every part of Europe; printed lists of desiderata were occasionally sent to them, and every article that could be obtained for love or money was secured. The collection, as it now stands, consists of the best engravings after

Raffaele's pictures and drawings, with photographs of the pictures whenever these could be obtained, and photographs and fac-similes of the designs, and studies for them, which remain in the various continental galleries;—the examples so arranged as to show the growth of each subject in the artist's mind, from the first sketch to the perfect development of his idea on canvas. All the known Raffaele drawings are included; also the doubtful, under proper description. Wherever a more recent painter has drawn his materials from the great master, a copy of the work is placed beside the original, so as to show at a glance the full extent of his obligation. The architectural designs are also included. No such illustrations and indications of Raffaele can be seen elsewhere in the world. All the characteristics of his genius are brought together with unexpected effects. Much that had been ascribed to the master is proved to be spurious, and much that belonged to him, but which had been overlooked or forgotten, has been restored. Passavant's great work had been taken as the ground-plan; but the idea of making the collection itself originated with the Prince, who laid down all the details for proceeding with it, set the machinery in motion, and himself superintended all the acquisitions. When completed, it was His Royal Highness's intention to place this noble collection among the Art-Treasures of the Print-Room at Windsor Castle, where it would have been easily accessible. We hope the design may still be carried out. No one in future can be considered in a position to write about Raffaele's works, who has not had the advantage of studying the Prince's collection.

The Lord Mayor proposes to call a meeting at the Mansion House on Thursday next, January 9, for the purpose of considering the propriety of erecting a Public Memorial of the Prince Consort. Perhaps it is too early to discuss the character of the memorial; but it is not too early to say that the subscription ought to be national and popular, one in which all parties can join, and to which all persons, provincial as well as metropolitan, might subscribe. To secure this breadth of basis, the idea of a bronze or marble figure, which, like the Peel in Cheapside and the Wellington near the Bank, might only assist to make the streets more crowded and more hideous, should not be dreamt of. Orders have been already taken that a bronze memorial shall be erected in the proper locality and in the proper association. What is done elsewhere might be done in a different manner to a better effect. Why not erect to Albert the Good such a monument as we have erected to Arthur the Great in the Wellington College? To found an Industrial College, with lectures, museums and travelling scholarships, was one of the Prince's dearest schemes, and one which, had he lived, he would have sought the means to accomplish. This scheme might be taken up and completed by the country for its own manifest advantage, as well as for the Prince's honour.

Sir C. B. Phipps, by command of her Majesty, has written the following letter to one of the Vice-Presidents of the Horticultural Society:—

"Osborne, Dec. 24, 1861.

"The Queen has directed me to inform you that it is Her Majesty's wish that the Horticultural Gardens should be considered as under her peculiar and personal patronage and protection. The only consolation that Her Majesty can hope to find for the rest of her life, under her bitter and hopeless bereavement, is to endeavour to carry out the wishes and intentions of her beloved husband. The Queen well knows the deep interest that he took in this undertaking, and would wish to have periodical reports sent to Her Majesty of the progress and proceedings of the Society.—Sincerely yours, C. B. PHIPPS."

At Salford, a subscription is on foot to erect a memorial statue to the late Prince Consort. There is a statue of Her Majesty in Peel Park, and it is now proposed to erect a companion statue to the Prince near it. Manchester is making a move in the same direction.

The Prussian Government, we hear, has made a proposal to our own and other Governments for

a combination amongst them for the purpose of carrying a triangulation over Central Europe, and measuring an arc of meridian from Christiania to Palermo. This line would cross the Alps; and one of the special objects proposed is the measurement of the amount of the attraction of these mountains upon the plumb-line, and as affecting the observed latitudes and azimuths. Our Government, it is understood, has not acceded to this, thinking that each country should complete its own triangulation, and connect it with that of its neighbour, at its own expense, and that the object sought would thus be obtained. The Ordnance Surveyors have been engaged during the last six months in connecting the triangulation of England with that of France and Belgium, and three French officers have been engaged in taking observations at the same stations—repeating the work, in fact, with their own instruments. At the same time a connexion is being made between the triangulations of Belgium, Prussia and Russia, so as to form a connected triangulation from the West of Ireland to the Oural Mountains, and to furnish data for computing an arc of parallel of 75°, and testing, and, if necessary, correcting, the figure and dimensions of the earth, as derived from the measurement of arcs of meridians. The English engineers have nearly finished their part of the work; but the French officers have not been so fortunate, and will have to return to England in the spring to complete their labours.

The Bridge-House Committee have reported in favour of a design by Mr. Page for the proposed new bridge at Blackfriars. This consists of three openings, of iron resting on stone piers; estimated cost to be 245,000*l*. The Court of Common Council, to whom the report was made, have very sensibly resolved that nothing should be done until the report is fairly placed before the public. These designs were sent in by competition: whenever that is the case, we believe the public have a right to examine and decide upon the results.

Mr. J. P. Hennessy has renewed in the columns of the *Times*, thrown open to him, we should think, by an inadvertent courtesy, his attacks on the Queen's Colleges in Ireland. As Mr. Hennessy's letter to the *Athenæum* on that subject is very conspicuously referred to in the *Times*, we may say for ourselves that we gave no credit whatever to the representations of Mr. Hennessy; that we required him to make his charges under his own proper signature, and that his statements were immediately met and disproved by competent authorities. All this took place in 1859, and the question was then apparently set at rest. Sir Robert Peel's proposal to endow a certain number of additional scholarships in connexion with the Queen's Colleges—an excellent proposal which we hope Sir Robert will persevere in—appears to have roused once more the bigotry of those who dislike the growth of secular education in Ireland. But Mr. Hennessy has taken nothing by his new motion. Refuted by facts in the *Athenæum*, he has transferred his battle-ground to the *Times*, where he has met with the same prompt discomfiture as in his former attempt.

The French Commissioners for the International Exhibition are setting to work in earnest with their share of the work committed to them. They state that the plans for the installation of the greater number of products are now complete. They exhort the contributors to exert themselves to render the national share of the display as effective as possible, by an harmonious arrangement of their productions. This last is a point which our contributors must not forget, for much will be gained by a sound and able consideration of it. The space to be assigned to those exhibitors in France who do not deposit their works at the railway stations by the 10th of March next will be transferred to others, who require more room than has been awarded to them at the general allotment.

A second edition of 'The Victoria Regia' has been called for, and will be ready on Monday next.

Those Christmas ephemera, the new periodicals, are fewer in number and smaller in pretension than we remember them to have been for many years

past. 'The Popular Science Review' is a quarterly expositor of scientific facts and opinions, edited by a gentleman in Liverpool, and affecting popularity as well as precision; 'The Northern Monthly,' edited and published in Manchester, is established as the organ of free discussion in the graver regions of thought; 'The Voice of the Stars' is edited by the notorious Zadkiel; 'Duffy's Hibernian Sixpenny Magazine' is a mighty good pennyworth, counting paper and print only, without the literary contents; 'The Threepenny Magazine' appears to be the advocate of temperance, cleanliness and all the other virtues which a discerning public may admire; 'The Industrial Magazine' is a trade record; and this is the whole list. The absence of the customary crowd of literary ventures is a sign of returning good sense.

We have received from Messrs. Day & Son a magnificent volume, profusely illuminated by Messrs. M. & G. Audsley, architects, of Liverpool, illustrated by Mr. C. Rolt, the chromo-lithographs by Mr. Tymms. The subject we may put last, that being a comparatively minor affair in these glittering folios. It is the 'Sermon on the Mount.' The illuminator's portion has been performed with admirable ability and taste by the introduction of initial letters and fine borders to every page, all learnedly composed in the manner of the fourteenth-century designers. Mr. Rolt's portion is a frontispiece representing Christ before the lilies; the disciples and some of the holy women gathered round. Mr. Tymms has done well with his share, if we rightly attribute to him the production on the stones of Messrs. Audsley's designs and drawings. Much of the colour is very brilliant, harmonious and pure, excepting that here and there a coarse and rank orange predominates repulsively in some of the borders.

As the new building at the South Kensington Museum progresses, alterations are made in the arrangement of the old parts. The Food Museum has been considerably extended, by the addition of another bay in the east gallery. This has permitted the display of the Food products from Siam and Japan. These collections, with that from China, now form a very interesting series, illustrating the diet of the Oriental nations. The exhibition of rhinoceros' hide and elephants' trunks in these collections has excited much curiosity; but they are only a specimen of the numerous articles containing gelatine that are eaten in soups and stews by the natives of the East. The dried shell-fish and fish of various kinds, with a great variety of sea-weeds, are amongst the articles of diet likely to excite the greatest surprise in the European mind.

The Science and Art Department have just issued a statement of the results of the examination of candidates for Teachers' Certificates in Science. The examination was held at South Kensington, and one hundred and ninety-eight candidates presented themselves for examination. Of these twenty-three failed, the remainder having obtained certificates in the first, second, and third grades. The largest number of candidates presented themselves for Chemistry, the next for Experimental Philosophy, and, after this, for the two branches of natural history, Zoology and Botany. There can be no doubt of the advantage of this action on the part of the Privy Council, as they are gradually supplying to every town in the kingdom competent teachers of the various branches of natural science. The examination of pupils takes place in May next.

The Library of the late Rev. Joseph Hunter, so well known in the literary world by his History and Topography of Hallamshire, History of South Yorkshire, and other antiquarian publications, has just been sold under the hammer by Messrs. Sotheby & Wilkinson for 1105*l.* 0*s.* 6*d.* It included the best genealogical works, with a sprinkling of privately printed Treatises, and a few rarities. Amongst the books sold we must be content with quoting the following:—Collier's Catalogue of the Early English Literature at Bridgewater House (Earl of Ellesmere's), 5*l.* 9*s.*; Cybille, Livre de Méditation, 4*l.*; Davies's Scourge of Folly, stained, 7*l.* 10*s.*; Record of the Gournay Family, 21*l.* 10*s.*;

Harbert's Prophecies of Cadwallader, 7*l.* 7*s.*; Horæ Mariæ Virginis, printed by Simon Vostre in 1497, 10*l.* 15*s.*; Hunter's South Yorkshire, with MS. additions, 43*l.*; Heures à l'Usage de Rome, printed by Godard in 1513, 11*l.*; London Directory for 1677, being the earliest published, and very curious, as fixing the exact address of the father of Alexander Pope the poet, 9*l.* 9*s.*; Mansell's Account of the Mansell Family, 3*l.* 3*s.*; Napier's Notices of Swyncombe and Ewelme, 8*l.* 10*s.*; Hartshorne's Illustrations of Alnwick, Prudhoe and Warkworth, 10*l.*; Shakespeare's Hamlet, Reprint of the First Edition, 6*l.* 6*s.*, and similar Reprint of the Second, 8*l.*; Scrope and Grosvenor Roll, 7*l.* 10*s.*; Pedigrees of Yorkshire Families, 8*l.* 10*s.*; Thought-Books and Anecdotes of my Contemporaries, in Manuscript, 25*l.* 10*s.*; Biblia Versificata, by Walter Hothom, a Poet of the fifteenth century, hitherto unknown, 21*l.*; Archbishop Colton's Visitation of the See of Derry, 22*l.*

The critical edition of the 'Divina Commedia,' by the eminent Dantologist, Prof. Karl Witte, of the University of Halle, which has been the labour of many years, is about to issue from the press at Berlin, and may soon be expected in this country.

A recent translation into German, by D. Burkhart, of the Memoirs of Lorenzo da Ponte, the Italian poet and author of 'Don Juan,' belongs to the interesting books of the season. Da Ponte, born in the same year as Goethe, survived the German poet by five years, although his career was very different from the stately and dignified one of the Weimar Minister. As he lived in England in the latter part of his life, he may be still remembered here. It is well known how his life passed in strange ups and downs, the ups attained by his talents, knowledge and good looks, and his advantages lost again by his ardent, impulsive, self-willed, hot-headed poet's nature. In one of his ups, at Vienna, his writing of 'Don Juan' forms a very interesting episode; showing, also, how a poet thought it no small matter to write a good book for an opera (an idea which seems lost now-a-days), and how earnestly he went to work about it. He had promised to write librettos for Mozart, Martini and Salieri. Let us hear him:—"After midnight I sat down to my writing-table; a bottle of excellent Tokay wine stood at my right, the inkstand at my left, a box of Sevilla snuff before me. At that time, a young, beautiful girl of sixteen, whom I might have loved only as a painter would, lived in my house with her mother; she always came into my room for some small office when I rang the bell; I abused this bell somewhat, especially when I felt the poetic fire wane. This charming maiden brought me now a biscuit, now a cup of chocolate, sometimes only her smiling, happy countenance, which seemed to be created expressly to cheer up a weary spirit and awaken inspiration. For two months I worked thus for twelve hours daily without interruption. During all this time my little beauty stopped in the next room with her mother, busy on her toilet, embroidery or needlework, and always at hand at the summons of my bell. She was so much afraid to disturb me at my work that she sat sometimes immovable, without so much as opening her mouth or winking her eyes, her looks fixed on my paper, gently breathing, sweetly smiling, and deeply anxious about the fate of the work she was watching. At last I rang more sparingly, becoming more absorbed in my work, and determined to lose no more time in admiring my fair German, who resembled the youngest of the Muses. Thus, in the first night, between my wine and snuff only, I wrote the first two scenes of 'Don Juan' for Mozart, the first two acts of 'The Tree of Diana,' and more than half of the first act of 'Tarare,' which title I afterwards changed into that of 'Axur.' Next morning I carried the work to my three composers, who hardly would believe their eyes. In two months 'Don Juan' and 'The Tree of Diana' were ready, and more than the third part of 'Axur.' I had not been able to be present at the representation of 'Don Juan' at Prague; but Mozart had informed me promptly that it had succeeded entirely. The Impresario,

Guardasoni, wrote to me also, 'Evviva Da Ponte, evviva Mozart! as long as they live misery cannot approach the theatre again.' The Emperor sent for me, and gave me a new present of one hundred zechins, accompanied by the most flattering praises. He said he was burning with the desire to see 'Don Juan.' I wrote to Mozart, who arrived and gave the parts to be copied and distributed in all haste. The intended departure of the Emperor, Joseph the Second, hurried still more the *mise en scène*, and—what shall I say?—'Don Juan' did not please! All the world, with the exception of Mozart, was of opinion that the piece must be re-written. We made additions, altered several passages, and, for the second time, 'Don Juan' did not please! But the Emperor said: 'This work is heavenly; it is finer than 'The Marriage of Figaro,' but it is not a dish for my Viennese.' I repeated his words to Mozart, who, without being put out at all, added: 'Only leave them time to taste it.' He was not mistaken. Acting by his advice, I had 'Don Juan' given over and over again; with every new representation the opera rose in favour. By-and-by, the good Vienna people got to find the dish tasteful and to appreciate its goodness. At last they liked it so well that they pronounced 'Don Juan' a dramatic masterpiece. Grand art is generally too high for the multitude; it requires sometimes a century or two to form that jury over genius which at last decides for posterity."

SCIENCE

A Manual of Metallurgy; more particularly of the Precious Metals, but including such others as are employed in Dental Practice. By George Hogarth Makins. (Ellis.)

For a number of years we have had no English books on Metallurgy, but now the subject is literally flung in our teeth,—for Mr. Makins has prepared this Manual in consequence of the request made by his pupils at the Dental Hospital where he lectures. It rather sets one's teeth on edge to hear of a professional lecturer coolly instructing pupils in Metallurgy, in order that they may learn how to extract metals at the same time that they are acquiring the art of extracting teeth. This not only shows to what an extent the teeth of the public are decaying, but also how much precious metal is expected to be got out of teeth as well as *into* them. Yet, why should not the manipulator be paid liberally when he can say to his patient, "I am happy to tell you, sir, that the tooth I have now stopped is worth its weight in gold!"

Since there is so much of metallurgy mixed up with dentistry that it requires a professor of the former art to prepare a professor of the latter, perhaps we may safely infer that there are secrets of a metallurgical character which even great orators would not reveal to us. We have heard of a once popular clergyman who, after many years of service and success, lamented to a friend the continual decrease of his congregation. "I think," said he, "I must now get a new set of sermons." "Not at all necessary, my dear brother," replied the friend; "what you want is, not a new set of sermons, but a new set of teeth."

For dental uses, Mr. Makins informs us, the thinnest sheets of English gold weigh not less than five grains, the medium eight, and the thickest twelve. In all cases the sheets contain sixteen square inches of surface. Apart from dentistry, the extension of gold by "beating" is curious. An original ingot of two ounces in weight, and measuring about $\frac{1}{6}$ of an inch by $1\frac{1}{2}$ inch, or a square of rather under 9-10ths of an inch, is by the first, or rolling operation, brought at once to a surface of 180 square inches. This, after the first beating in the "catch," is brought to 2,880 square inches; after the second beating, the 2,880 become 11,520 square inches; and

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finally the measurement will be 46,080 square inches, exclusive of small portions which are beaten off by unequal extension. This is a singular result of a possible, though laborious, operation, that two ounces of gold can be beaten out into 320 square feet; and is another proof that some of the practicable processes of common art are, when made known, not a little surprising and remarkable. The average extension is 200 feet to the two ounces.

"All is not gold that glitters," neither is the gold that passes under that name in coinage all gold. If pure, it would be too soft to endure the hard wear to which coin is subject; and hence it is always alloyed either with a mixture of silver and copper, or with copper alone. Such must be the composition of all golden articles which are required to maintain their shape,—as may be inferred from the exceeding malleability of gold. The best alloy for coinage is found to consist of equal parts of copper and silver. This was the alloy of the old English guinea—a coin famous for its resistance to hard wear, and for retaining, at the same time, an excellent colour. We have at this moment before us an old double guinea of 1739, and its colour, in comparison with that of the present sovereign, is, we think, superior. Indeed, "in a dozen of the sovereigns of our day, a practised eye can detect nearly as many different shades of colour, dependent upon the amount of silver contained in the gold before alloying, different amounts having rendered more or less copper" necessary. So affirms our author, and adds that "our present coin is made regardless of the nature of the alloy, as they are without the means of carrying on refining operations at the Mint." In American coin the alloy is chiefly copper; hence those coins are of a red tint, and very hard.

We have before said that no power of imagination can invest actual metallurgical processes with the charm of poetry or romance,—and to the unprofessional reader they must always seem to be amongst the most technical of scientific arts. Schiller himself could have added no metallurgical stanza to his 'Song of the Bell.' In his description of the casting of the bell in the foundry he is poetical enough, but he was too wise to attempt to compose a single stanza on the composition of bell-metal. In fact, the only attractive side of metallurgy is the alchemical one, and exact science has thrown that into the darkness of fable. Could we revive the old alchemy, metallurgy might become an engrossing and fashionable study, and Dr. Percy and Mr. Makins might fill their lecture-rooms with first class students. If alchemy fascinated the grave and mathematical Newton, who might not be expected to become a metallurgical student? Think of the discoverer of the law of gravitation sitting up till two or three in the morning, sometimes till five or six, as Humphrey Newton informs us, "especially at spring and fall of the leaf, at which times he used to employ about six weeks in his laboratory, the fire scarcely going out either night or day; he sitting up one night and I another, till he had finished his chemical experiments, in the performance of which he was most accurate, strict and exact. What his aim might be I was not able to penetrate; but his pains and his diligence at these set times made me think he aimed at something beyond the reach of human art and industry." What, however, Humphrey Newton barely and timidly suspected, Isaac Newton himself makes manifest, in a letter which he wrote to a friend about to set out on his travels abroad, in which he requests that friend to make inquiries respecting a certain alchemist in Holland, who went about

clothed in green, and who had been imprisoned by the Pope for the purpose of extorting from him secrets of great value. The precise information Newton wishes for is this: "Whether his ingenuity be any profit to the Dutch?" From this and another letter, added to the above fact of the secret furnace-work, there can be little doubt that the great astronomer was at one time an eager alchemist, and, so far as respects researches into the possible transmutation of metals, a metallurgist. Now we know too much to allow of any expectation of a return of the strange, alluring dreams of alchemy, and with them have departed all chances of a romantic guise for metallurgy.

General interest may be found in connexion with the comparatively new metal, Aluminium. Although Wöhler obtained it in 1827, it is only of late years that the preparation of this metal has been conducted upon a very large scale. Its remarkable peculiarities are its low specific gravity, which does not exceed 2.67, and its extreme sonorousness; for a small bar made from it, when struck by a hard substance, emits the clear ring of glass. Its melting-point, though not yet accurately determined, cannot be much less than 1,000°. The surface of this metal takes a fine polish, is not acted upon by the air, and is never tarnished. Hence its superiority to silver, and its value in commerce and art if it could be readily and cheaply obtained. It is at present employed in the manufacture of alloys and of some ornamental articles, while in the laboratory, on account of its low specific gravity, it has been used for weights which, while small in their representative value, may be of large size, and thus be found easy to handle. Doubtless, however, it would be largely employed for many purposes of science and ordinary life, if it could be cheaply produced. Silver, German silver and tin may in many cases be replaced by it. It is easily worked, and may be drawn out into extremely fine wire. A quite new instance of its probable utility is its suggested adoption in a safety-lamp for coal-mines, which has recently been constructed of this metal. Its advantages in this application are its lightness of weight, and its power to absorb a large amount of heat; its specific heat being so high, that it may be long exposed to heat before it becomes red-hot. Hence, when a safety-lamp formed of this metal is quickly filled with flame by any sudden eruption of fire-damp, it possesses the great advantage of remaining much longer in a sound state, and, perhaps, it would never melt in the mine. Being also incorrodible, it would remain long clean and bright; nor does it obstruct so many rays of light as iron, which becomes black much sooner than aluminium. Even at present, the quantity used in making a lamp will probably not cost more than two or three shillings. Remembering how many hundreds of safety-lamps are in use, and how many more ought to be in use, in coal-mines, this simple application of the new metal may prove of considerable value to thousands of coal-miners.

The most generally appreciable fact connected with it is, that the sesquioxide (which is only the oxide) of aluminium is, perhaps of all other bodies, that which is most universally diffused over the surface of our earth. It is the base of all the clays, which contain it in considerable proportions; and the bulk of the various soils is composed of it in varying quantities, together with other earthy, saline and organic substances. What then, in the course of years, may not be expected from this so widely-diffused metal! In centuries yet to come how many things may be made of it, and how manifold may be its uses and ap-

plications in the ordinary household and the common arts of life! It appears that we are bountifully provided with a beautiful silvery metal in the very dust under our feet, in the very clay of our roads and the soils of our fields. We only wait the advance of metallurgical and chemical science to enable us to obtain a bright metal, as cheap as dirt, from the very dirt itself.

Mr. Makins's book is a plain and practical production, of moderate limits. Of course it is nothing like so extensive a work as that by Dr. Percy, the First Division of which we recently noticed. Those who cannot wait for Dr. Percy's Second Division, or who do not desire so large and detailed a treatise, will find the one now before us convenient, and perhaps sufficient; but, as its title implies, it is fullest upon the precious metals, while on other metals the information is but meagre. The design of the work must be taken into consideration together with this defect.

MEDICAL BOOKS.

Medical Climatology; or, a Topographical and Meteorological Description of the Localities resorted to in Winter and Summer by Invalids. By R. G. Scoresby-Jackson, M.D. (Churchill.)—The subject of the influence of climate on health is one of great interest. There is not wanting evidence to show that some races of men will not flourish but in climates whose temperature is above a certain average, whilst others will not prosper in warmer climates than their own. Such questions assume a national importance when we come to discuss the cultivation of sugar or cotton by white men, or the importation of Chinese and coolies as domestic servants for England. What the influence of heat is on the larger sections of mankind, the influence of moisture, equability of temperature, prevailing winds, and the presence of malaria, ozone, carbonic acid, or saline matter, is upon the individual members of the human race. The object of Dr. Scoresby-Jackson's work is to point out the influence of the varying conditions of climate on the body in health and disease. In the discussion of this subject he has brought to bear at least the views of modern science on the question, and examined the effect of climate on disease according to the most recent pathological doctrines. A sketch is given of the peculiarities of the climate of Canada, Australia, Algeria, Natal, and the Cape; with copious accounts of the peculiarities of the towns and coasts of Europe, more especially of the British Islands. At the same time, we find no satisfactory account of the influence of climate on disease from statistical researches. The belief, after all, may be mere moonshine, that people are benefited by change of climate. Let us see how many people get well and die of consumption at home, and how many get well and die of consumption abroad, and we shall then have some basis of inquiry to proceed upon. The relative benefits of going to colder and warmer climates ought also to be decided. To this day there is no satisfactory evidence to show that mild climates are better than cold climates for consumptive people; yet our doctors take for granted that the warm climate must be best, and thus, perhaps, hasten their patients' end. Could not Dr. Scoresby-Jackson afford to give up a little of his time to putting this whole subject of climate upon a scientific basis? Sure we are, it would pay him better than hunting over the old ground.

Spinal Debility. By Edward W. Tuson. (Davies.)—This book is an abstract of the author's previous work, 'On the Cause and Treatment of Curvature of the Spine, and Diseases of the Vertebral Column,' with some additions on other kinds of deformities. It contains a large number of cases which have occurred in the author's practice, and will be found interesting as embracing contributions to the facts of surgical science.

Lectures on the Germs and Vestiges of Disease. By Horace Dobell, M.D. (Churchill.)—This is one of the books that the busy medical practitioner

engaged in the despatch of prescriptions for patients at as rapid a rate as decency will allow, will not care to read. It is a book, however, that the thoughtful student of pathology and therapeutics will ponder over with much satisfaction and profit. Dr. Dobell is one of those practitioners, who have not only had a scientific education, but are endowed with a philosophical insight, which will not allow them to sit down satisfied with the shallow science and superficial practice of the schools of medicine. This work is the result of one of those ambitious aspirations of the young student to place all medicine on a satisfactory basis. He wanted not only to know the causes of diseases, but why they varied, and why they came at all? How is it that one man in fifty is smitten with a fever? and of those smitten, that only one in five die? These are the questions that agitate the profounder student of pathology, and to which the superficial practitioner never gives a thought. It has been such an inquiry that has led to these 'Lectures on the Germs and Vestiges of Disease.' The inquiry will be made, to what purpose? We think Dr. Dobell's practical suggestion of a periodical examination of the state of health of individuals, a good one, although we have no faith in its being adopted. The public mind must be much more profoundly convinced that this world and "all that it inhabit," are governed by law, before they will individually adopt any plans by which disease may be prevented.

Epilepsy, its Symptoms, Treatment and Relation to other Chronic Convulsive Diseases. By J. Russell Reynolds, M.D. (Churchill).—This is not only a good treatise on Epilepsy, but a good medical work. Dr. Reynolds belongs to a school of pathological investigators, which has not been deterred from a thoroughly scientific investigation of disease by the prospect of losing public confidence. It is so often the case that the scientific physician is neglected by the public for the sake of the ignorant pretender to a knowledge of disease and its cure, that those who are in practice and devote themselves to the study of disease deserve the highest commendation. In this book Dr. Reynolds gives the result of his investigations into the history and nature of one of the most obscure and difficult diseases that the medical man is called upon to treat. He has not, however, been deterred by this circumstance from a thorough investigation of the causes and treatment of this painful malady. In his inquiries he does not rely on his own experience alone, but has collected, with great diligence, the immense number of facts which are recorded by medical writers from the earliest periods. These he has submitted to a rigid numerical analysis, and has thus been enabled to arrive at more certain conclusions than any previous writer on this disease. We have often called attention to the necessity of investigating diseases according to what is called the "numerical method," and we are glad to be able to point to Dr. Reynolds's volume as an instance of the successful application of this method. Those who are afflicted with this disease may grieve to know that there is no one agent that can be relied on for its cure, and that many of the most vaunted remedies are least to be depended on. But whilst scientific medicine thus deprives the pretender of his panacea, and his deluded patients of their hope, it opens the way to the discovery of those true methods of treatment which are founded on the laborious investigation of the facts of disease.

Observations on Clinical Surgery. By James Syme. (Edinburgh, Edmonston & Douglas).—Mr. Syme has long had a reputation as one of the first surgeons in the British Islands, and also for the vigorous and decided manner in which he expresses his opinions on the practice of his brethren. In the preface to this work he expresses his opinions of the literature and practice of surgery at the present day in no very polite terms. He thinks that the test of treatment is the result of cases, and without entering into the details of the pathology or nature of disease, he records in a simple and straightforward manner the way in which he has treated a certain number of difficult forms of surgical disease. Every one engaged in the practice of surgery will be glad to peruse the records of such cases, and none, however skilful,

but will derive benefit from the perusal. At the same time there is so much animus in the allusions to surgical practice across the Tweed, that it cannot fail to awaken some suspicion as to whether the author is not in some cases the victim of suggestions of his own superiority that may have misled him in some of his conclusions. The record of successful cases is undoubtedly of importance; but such cases are likely to mislead, unless accompanied with an account of unsuccessful cases. We think Mr. Syme would have done more service to his profession if he had given his entire experience of particular forms of disease than by selecting those in which he has been successful.

MEETINGS FOR THE ENSUING WEEK.

MON.	Architects, 8.
TUES.	Entomological, 8.
WED.	Photographic, 8.
THURS.	Royal Institution, 3.—'Light,' (Juv. Lec.) Prof. Tyndall.
FRI.	Graphic, 8.
SAT.	Geological, 3.—'Carboniferous Limestone, &c., Cleve Hills, Salop,' Prof. Morris & Mr. Roberts; 'New Species of Porichthys,' Sir P. Epton.
	Microscopical, 8.—'Fossil Plants, Lancashire,' Mr. Binney.
	Society of Literature, 8.—'On the Reception of Charles the Fifth in England,' Dr. K. Pauli.
	Archæological Association, 8.—'Domestic Manners, 13th Century,' Rev. C. H. Hartshorne.
	Royal Academy, 8.—'Architecture,' Mr. Smirke.
	Royal, 8.—'Preliminary Note on Voltaic Electricity,' Mr. Gore.
	Diurnal Tides, Port Leopold, N. Somerset, Rev. S. Haughton; 'Posterior Lobes of Cerebrum of Quadrumanus,' Mr. Flower.
	Astronomical, 8.
	Archæological Institute, 4.
	Artistic, 3.

FINE ARTS

CRYSTAL PALACE PICTURE GALLERY.

THE Crystal Palace Company possesses the finest collection of casts from sculptures in the world, and may claim the distinction of exhibiting the largest number of bad pictures ever got together by man. From the sculptor of Sardanapalus to him who served Louis the Great, without considering the immediately modern men, here is a line of noble statues unbroken for many thousand years. What represents painting in the upper galleries would be painful to describe. Pictorial trash of the most extraordinary kind abounds. Let us do the Crystal Palace Company justice, the type of their original effort is to be found below,—the abyss of recent practice lies above. Whose fault produced this antithesis we shall not inquire. Whether the artists lacked patriotism, as alleged, and would not contribute good works, if the public are unsympathizing, and care more for M. Blondin than for Art, or the company itself were extravagant and rash, is not the question before us. There can be no doubt of the original spirit in which the company worked. Our belief is that this spirit was not wisely directed. One depth there is which the Company might have avoided by not allowing the persons having charge of the picture gallery to rival Wardour Street in its lowest phase. The Crystal Palace Company ought not to lend itself to the labelling of vamped-up offscourings of picture-dealers' cellars with great names and small prices. What can be the object of ticketing a huge smear of dogs and other animals as a Snyders, to be purchased for 16*l.*? Are Claudes to be had for 20*l.*? Is not a Carracci cheap at 60*l.*? What would Messrs. Christie & Manson say to selling a Teniers for the same sum? Portraits of anybody's ancestors are to be had at very low figures, and country gentlemen ambitious of owning Lippis, Dows, Rubenses, Giulio Romanos, Giordanos, Quintin Matsys', or Wilsons, may get them here at very moderate prices. There is a hideous Domenichino, fit to make one's hair stand on end, to be sold for the small sum of 40*l.* Andrea del Sarto himself has not deserved this. To repeat our question, who is expected to be deluded by these tricks? Two or three only of the works in the room appropriated to this extraordinary system have merit. These are,—we do not answer for the painters' names,—firstly, No. 9, *Italian Landscape*, Moucheron, with birches and aspens growing round a pool; a woman at a fountain. The distance is commendable. Two winter subjects, attributed to P. Breughel, are grotesque, but not without humorous delineation of character amongst the men and women even in the streets of a Dutch town. Saint

Anthony preaching to fishes, attributed to Tempesta, has a warm, rich sky, filled with white and sunny clouds; a briskness about the sea and variety in colour in this picture are pleasing. It is by quite a modern hand.

Amongst the confessedly modern pictures, a few have good qualities. No. 26, *Carnae, in Brittany*, by Mr. J. H. Nalder, a boldly-executed sketch on a large scale of the monument-laden moor, has expressive and characteristic force.—No. 36, *A Gleam of Sunshine in the Wood*, by Mr. E. Hargitt, although thin and crude in execution, represents a woodland scene with much vigour.—Mr. C. Lucy's *Burial of Charles the First* (55) deserves a better surrounding than it has here. It represents the intrusion of Whitchott, Governor of Windsor Castle, upon Juxon when about to read the funeral service. The soldier lays his hand upon the page from which the Bishop had begun to read, refusing to allow the service to be proceeded with in that form.—Coal-black and vicious as is the system of execution in colour and tone adopted by Mr. Nieman, he should have the credit of having produced something spirited and bold in the large landscape entitled *The Moss Troopers* (57), a wild moor with a storm about to break over it, traversed hastily by mounted men in buff coats and armour.—No. 251, *Joseph sold by his Brethren*, by Mr. A. B. Wyon, is not without commendable character in the features and expressions. This work suggests Mr. Dyce's system of painting and arrangement of colour, and is tolerably solid in execution; no small merit, as may be seen from the scores of vain attempts at the same qualities here. *The Barber's Brother speculating on the Sale of his Crockery and Chinaware* (99), by Mr. A. H. Tourrier, is one of the best pictures in the gallery. There is much powerfully rendered humour in the luckless fellow's face as he sits, pipe in hand, the sly bottle by his side. This is richly, though not brightly coloured, and promises something better from the artist by and by.—Miss C. E. Babb sends a comical picture (105), of *St. Cecily asleep*, "in the clear-walled city by the sea," from the 'Palace of Art' of Mr. Tennyson, which should be looked at for the sake of fun. The cabbage-headed Saint with the wreath upon her brow, the dolorous Angel, the gaudy pipes, and all the rest of it, are amazing. Oh! Miss Babb, how could you do such a thing?—Mr. G. D. Leslie's *Bethlehem* (137), illustrating the verse "There was no room for them in the inn," not without its comical side, is redeemed, as far as it goes, by the sound execution, thorough good feeling, grace and earnestness discernible throughout.—*A Group of Flowers* (566), by M. Reigner, is treated with admirable breadth and softness; we have seldom seen flowers so beautifully dealt with: the colour and textures are charmingly truthful.—*A Scene in Grand Cairo* (598), by M. Huysmans, represents the visit of two Egyptian ladies to their relative, a fierce-looking, black-bearded man who, in the prime of life, has been confined in the public madhouse, it may be for professing Christianity: so we read the picture. One tall woman turns from the horrible sight within the human cage; a boy, half-frightened, pulls her by the *yashmak*, or long veil, which hides her features from us. The other woman grasps a young child, and moves away in tears as the maniac thrusts through the bars a rudely-constructed cross. Buying and selling go on round the corner of the open street, far there is a little booth full of wares; the keeper of the prison sits smoking his pipe in peace. The subject of this work is unpleasant, the execution coarse, and the design strong to excess.

There is a good deal of coarse spirit about the *Flemish Horse Fair* (616), by M. Pratre. The kicking horse in the centre is very well given.—*A Landscape* (600), by M. Fourmois, is notably good; the distance very creditable.—*A Happy Dog* (669), by M. De Jonghe, is extremely badly drawn, but vigorously designed.—*At Lovestoft* (963), by Mr. E. Taylor, is a water-colour landscape, including a distant sea, which is executed with great spirit and feeling.—*Cliffs at Bonchurch* (775), by Mr. A. G. Adams, shows equal cleverness with the last.—Cold and clear is *At Dinant* (956), by Mr. J. Burgess; but it has some points of solid

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merit in it.—*Cromer Heath* (947), by Mr. W. Freeman—a view of the sea, a cloud hanging over it—ought not to be overlooked.—Here are several cleverly done sketches of flowers and the like small subjects, which deserve examination and praise. Amongst these are No. 942, *Fresh from the Market*, by Miss Charlotte James—a capital study of wall-flowers.—*Wootton End, Abinger, Surrey* (927), by Mr. A. J. Flood—a pond shaded by trees, rich in colour with their reflexions, &c.—though thin, is good.—Two or three sketches of Fruit, by Mr. S. J. Whiteford, do him credit; as does No. 869—*Fruit*—to Miss L. Dudgeon.—*The White Horse Inn, Edinburgh* (853), by Mr. S. Rayner—an old house—is very well done.—*A Basket of Flowers* (844), and *Studies from Nature* (832)—chrysanthemums—by Mrs. Uwins, are very bold, vigorous and fresh.—A study of holly—*For Christmas* (836), by Miss or Mrs. Maria Edwards—is capitally drawn.—There is some spirit in the design of a picture without a number, by M. Del Acqua, styled *Antonello painting Belin's Portrait*.—A large picture, named *Ocean*, by M. Stevens (439)—two white oxen in a plough—is bold, broadly treated in the French manner, and good.—*The Convalescent*, by M. De Jonghe (424)—a child kneeling in a sick lady's lap—though coarse and very plain, has several good points.—*Abbey Ruins* (461), by M. Vanderhect, is vigorous and suggestive.—No. 496, by M. Lambinet—*Landscape and Cattle*—has a finely-painted sky, though the land portion is rather heavily handled.—*The Young Norman* (240)—a study of a child's head, by Mr. J. H. S. Mann—has much that is naïve, agreeable and clever about it.—*The Fern Gatherer* (274), by Mr. F. S. Cary,—a girl—may receive as much praise.—We have, for convenience of reference, taken the pictures in the order in which they hang upon the walls, commencing at the east side of the south end of the gallery, proceeded to the northern extremity, and returned southwards on the opposite side.

FINE-ART GOSSIP.—The decorative works at St. Paul's—if the gilding of the mouldings on the roof of the choir can be so styled, in their limited extent—are progressing as fast as the funds, which have been granted by various City Companies for the purpose, will admit. The much-needed cheerfulness gained by this improvement is so great, that we trust the authorities will succeed in interesting the public in the subscription towards further and more extensive decorations than the comparatively trifling matters in hand. It must not be forgotten that Wren never dreamed his cathedral would remain unfinished 150 years after he was displaced from the office of "Clerk of the Works." At that time the great architect might have expected to see it completed during the thirteen years he had to live. We know enough of his intention to be sure that it was to have the whole interior enriched with splendid colour, either of pictures or mosaics, or both, as we understand to be the fact. It is a notable indication of Wren's feeling for colour, that we find Evelyn, July 13th, 1654, writing of his dinner at Wadham College, with "the curious Dr. Wilkins," where he seems to have met with "many artificial, mathematical and magical curiosities," such as a "way-wiser" (pedometer), a thermometer, &c., "and that prodigious young scholar, Mr. Christopher Wren, who presented me with a piece of white marble, which he had stained with a lively red, very deep, as beautiful as if it had been natural."

The South Kensington Museum was closed on Wednesday evening last, the 1st inst., and will remain so on each Wednesday until further notice. The free open evenings are now Mondays, Tuesdays and Saturdays, until 10 o'clock. The last day has been substituted for the Wednesday suppressed.

In speaking of the Hon. Mrs. Boyle's (E.V.B.'s) designs, styled "Waifs and Strays," last week, we should have named Messrs. Candall & Downes, of New Bond Street, as the publishers of the work. The same publishers are, we believe, to bring into the world very shortly a series of about forty photographs from Turner's pictures in the National

Gallery, printed from negatives by Mr. Thurston Thompson, who has also made another series, about 100 in number, from the choicest example of *cinquecento* and other periods of Early Italian Art now in the South Kensington Museum, and purchased by Mr. Robinson mainly from the Campagna collection.

The restorations of Bristol Cathedral are progressing. Internally the work is complete from the eastern end to the tower, with the Berkeley Chapel; a new screen has been set up, and the organ enlarged.

The restoration, under Mr. Butterfield, of the fine old church of St. Mildred, Canterbury, is now complete. The funds were found by voluntary subscription. The pulpit has been placed near the middle column, its ancient position; the chancel, restored and re-paved with tiles, also fitted with choir-stalls; the ugly gallery and bad altar-piece have been taken away, the fine old font cleaned and replaced, and a new organ erected.

A plan has been recently adopted in Paris, which might with advantage be followed by ourselves whenever a new public statue is to be erected. A model, in wood, of the statue of Prince Eugene Beauharnais has been put up in the proposed site for the completed work, in the *Place* bearing his name, and facing the *Barrière du Trône*. It is painted to imitate bronze; dressed in the costume of a general, the left hand rests upon a sword, while the right holds a scroll of the Constitution of the Kingdom of Italy.

The prizes to the students of the *École des Beaux Arts*, Paris, were distributed on the 14th ult. The grand medal for painting was awarded to M. Pierre Dupuis, and *accessits* to MM. Perault and Nargeol. The grand medal for sculpture was not awarded, but MM. Borel and Nathan obtained *accessits*. M. Gaudet obtained the first medal, and MM. Pascal and Nathan *accessits*, for architecture. M. Gaudet obtained the Blouet prize.

Our Correspondent writes from Munich:—"On the King's birthday a statue of Schelling was inaugurated in the Maximilian's Strasse, in front of the National Museum. I see that there are to be eight figures placed on the top of that Museum, to represent the eight districts of Bavaria. The statue of Schelling is the work of Brugger, to whom, also, Munich is indebted for the statue of Max Emmanuel, on which I lately enlarged. Schelling is in no way a favourable specimen. His forehead is well developed, but the lower part of his face is thoroughly coarse and unmeaning. Yet here he shows better than in his monument at Ragatz, in Switzerland, which was also erected by the King of Bavaria in gratitude to his teacher. There his face is priggish in the extreme, without the intellectual frontal development which half redeems him here. It is remarkable that the King who has here placed the inscription, 'Schelling, the Great Philosopher: erected by his thankful scholar, Maximilian II., King of Bavaria,' has at Ragatz entitled him the greatest thinker of Germany. Is this supposed to reflect on Swiss ignorance of German philosophy? The title would hardly go unquestioned in the land of Leibnitz and Kant, even though it be considered that to instruct a king is the greatest effort of thought. Preparations have already been made for erecting the statue of King Ludwig next spring. It is to stand in the Odeons-Platz, and the statues of Gluck and Orlando di Lasso, which stood there formerly, have been removed, because the King said he would not be placed between two fiddlers. An anecdote of King Ludwig has made some merriment lately; it is quoted from the just-published 'Diaries of Varnhagen von Ense.' Writing to Metternich about two pictures and Metternich's health, the King put a capital letter where he should have put a small one, and thus altered the sense in a ludicrous manner. 'I have done my best to fulfil your wish about the pictures. I hope your health is fully restored. In a few days you will be quite dry enough to be hung up.'"

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall. Conductor, Mr. COSTA.—FRIDAY NEXT, January 10, Haydn's CREATION. Principal Vocalists: Miss Parepa, Mr. Sims Reeves and Signor Belletti.—Tickets, 3s, 5s, and 10s. 6d. The Offices of the Society are at No. 6, Exeter Hall.

PANTOMIMES AND BURLESQUES.

THE pantomimes are this year most numerous, and owe so much to the scenic artist and machinist, that they appear to have been placed beyond the chance of failure. The writing of such pieces has, however, been undergoing improvement for several seasons, and they are now, at the principal theatres, compositions of literary merit.—At COVENT GARDEN, the talents of Mr. J. M. Morton have been successfully exerted on Swift's satire of 'Gulliver's Travels,' and the contrast between the giant and the dwarf taken advantage of in every variety of shape. The scenery, by Messrs. W. Calcott and Dayes, is remarkably picturesque, and the transformation has the benefit of some patented effects, which add to its interest. The subject is, the 'Naiads at their Toilet among the Shells of the Ocean,' and on this the artist has expended an amount of invention which has resulted in one of the most gorgeous stage-pictures ever witnessed.—DRURY LANE is not behindhand in magnificence, and a lavish expenditure has been bestowed on 'The House that Jack built,' written by Mr. E. L. Blanchard, who has now for many years provided the Christmas entertainment at this house. The scenery is indebted to the magic of Mr. Beverly's pencil, and is throughout superb. The Witches' Glen and Waterfall, the Cage on the Common, by sunset, with the building of Jack's house by innumerable elfin workmen, and the Will-o'-the-Wisp's Home beneath the Waterfall, are the three great pictorial marvels. The last forms the transformation scene, and is as gorgeous as it is wild.—At the HAYMARKET, Mr. Buckstone has invented his subject, as usual, and displayed considerable skill in combining 'Little Miss Muffet' and 'Little Boy Blue' into the plot of one story. Mr. Frederick Fenton has exhausted the resources of his art on the beautiful scenery by which this elegant drawing-room trifle is profusely illustrated.—At the PRINCESS'S, 'Whittington and his Cat' has employed the pen of Mr. Henry J. Byron, who has produced a grotesque opening of more than ordinary literary value. Mr. Cuthbert has embellished it with rich scenery, and the manager has supplied spectacle and ballet in abundance.—SADLER'S WELLS has also resorted to E. L. Blanchard for its literary opening to 'Cherry and Fair Star,' and to Mr. C. F. James for some very beautiful scenery.—THE SURREY entitles its pantomime 'Hey-Diddle-Dee, the Cat and the Fiddle; or, Oranges and Lemons, and the Twelve Dancing Princesses.' The theme is not very intelligible, but is made to give opportunity for much scenic splendour and variety and great stage-bustle.—At ASTLEY'S 'John Gilpin's Ride to Edmonton' forms the argument for an equestrian pantomime;—and Mr. Nelson Lee, at the CITY OF LONDON, has selected for his *own* pantomime the nursery rhyme of 'Alonzo the Brave.'—THE STANDARD adopts 'The Sleeping Beauty in the Wood,' and the PAVILION rejoices in 'Okee Pokee Wankee Fum.'—THE BRITANNIA puts forward 'The King of the Cures; or, the Triumph of Plenty over Monopoly'; and at the GRECIAN 'The Fair One with the Locks of Gold' has proved attractive.

At other houses Burlesques and Extravanzas have their day. The most gorgeous is at the LYCEUM. It is written by Mr. Leicester Buckingham, and is entitled 'Little Red Riding Hood.' Messrs. Grieve and Telbin are the scenic artists, and the latter has given a moving panorama of the beautiful views on the Lakes of Killarney.—ST. JAMES'S, now under a new management, that of Mr. George Vining, presents a classical extravaganza, called 'Perseus and Andromeda,' from the pen of Mr. W. Brough, the concluding scene of which is, we are informed, nightly encored; certainly, on the first night it was twice exhibited.—THE OLYMPIC is indebted to the invention of Mr. Palgrave Simpson and the pen of Mr. F. C. Burnard for an extravaganza

called 'The King of the Merrows; or, The Prince and the Piper,' which supplies Mr. Robson with an excellent character part in the person of Dan, an Irish piper, whose music has the power attributed to that of Orpheus, and subdues even the Ocean King to its harmony.—The STRAND has resorted to Mr. Byron's pen, and obtained from it 'Puss in a New Pair of Boots,' which, with the new scenery by Mr. A. Calcott, has proved successful.—We conclude with the NEW ROYALTY, which has satisfied itself with a new operatic burlesque by Mr. J. H. Tully, entitled 'The very Earliest Edition of Il Trovatore; or, Who Killed the —?'

MUSICAL AND DRAMATIC GOSSIP.—The Handel Festival at the Crystal Palace is to commence on the 23rd of June—to continue on the 25th, and conclude on the 27th. There will be this year a band and chorus of four thousand performers.—What has become of the promoters of the Handel College? What, otherwise, of the Directors of the Vocal Union? No word of promise has been yet issued by them.—The first *Conversazione* of the Musical Society will take place on the 29th of this month, and its first Orchestral Concert on the 12th of March.

Here is a second report of Signor Rossini's 'Chant des Titans,' paraphrased from this week's *Gazette Musicale*:—"Never," says the writer of the article, "did orchestra produce sounds more formidable. But to get at this effect the composer has had recourse to no extraordinary or extra-musical means. It is merely the violins and basses, the horns and the clarinets which set free this formidable sonority. The trumpets and trombones only make their appearance occasionally. The instruments of percussion [drums and cymbals] only come in at the last moment. * * The effect arises solely from the distribution of the parts and the art with which the instruments are grouped. It is also due to the selection of chords, the boldness and strangeness of modulations, the brutal and fierce character of the instrumental figure on which this extraordinary piece is woven. * * MM. Obin, Cazaux, Belval and Coulon sang the vocal part in unison. They were not sufficient—a full chorus was wanted." So far as we can make out from these and last week's notes, Signor Rossini has met M. Meyerbeer on his own ground, and has puzzled Paris accordingly. That the music is either good or bad, is in nowise decided to our satisfaction by either report, since there is no forgetting how, in the year 1836, the fourth Act of 'Les Huguenots' trembled in the scale betwixt success and failure, for some three weeks, till our neighbours could make up their minds whether it was to be allowed to have any value or not.

Dr. Liszt, we learn, is wintering in Rome;—and playing, our informant assures us, with greater power and sensibility than ever.

Late letters from Paris confirm the continuance of the success for Gluck's 'Alceste'—also announce that Madame Viardot is going to sing in 'La Favorite' and 'Herculanum,' and that M. Gounod's new work is in active rehearsal at the Grand Opéra.—M. Lancien has been performing Viotti's 24th Concerto at the Popular Concerts directed by M. Pasdeloup with great success. Every one must be glad to hear some of this music from time to time, if only to escape a chance of being wearied by Mendelssohn's and Beethoven's *Concertos*—and by Spohr's *Scena Drammatica*.

Our Munich Correspondent sends us a complaint, as under.—"The *Athenæum* frequently alludes to the musical productions of Germany. I trust that the manner in which the 'Matrimonio Segreto' is given in Munich may be taken into account in its columns. In a capital which had the slightest pretensions to musical taste such a performance could not pass unnoticed, but the theatre-goers here seem fully contented to have an Italian *opera buffa* turned into a German *Posse* more worthy of a beer-garden or a suburban booth than a Court and National Theatre. It might be presumed that, in giving an opera such as the 'Matrimonio Segreto,' the Court Theatre of Munich could supply a tenor fit to sing more than

concerted pieces, and would not be compelled to leave out an air which is considered not merely the gem of the opera, but is styled by good authorities the first Italian tenor air existing. I allude to the celebrated '*Pria che spunti*.' Will it be believed that in the Munich performance the existence of this air was never once hinted at? After this, one may almost believe in that traditional, though mythical, performance of the play of 'Hamlet' of which we hear so often. E. W."

Signor Ronconi, it was stated, a few days since, in a foreign journal, has obtained authority from the Queen of Spain to found a school for music and declamation at Granada. This we cannot but think must be a mistake; since, in spite of its superb Alhambra, and one or two other well-known monuments, the old City of Moorish pomp and pleasure is now no better than a village for all intents and purposes of Art,—and, to boot, even yet singularly inaccessible.

A new Hungarian opera, composed by M. Mosonyi, with the title of 'Szep-Hon,' has succeeded, according to foreign journals, at Pesh.

MISCELLANEA

Antiquarian Discoveries.—Last week some labourers engaged in digging sockets for the telegraph posts to be placed alongside the Malton and Driffield Railway in East Yorkshire, found several flint articles, probably arrow-heads. On Tuesday of that week a further discovery of a human skeleton was made, not far from the same spot; this was much mouldered; the teeth, however, as is most commonly the case in such remains, were remarkably perfect. Near to the bones was a stone cell. Nearly all the first-mentioned stone implements were removed and scattered, the workmen being then ignorant of their value and interest. Not long ago, another skeleton, doubtless of very early date, was found near Wintertingham, in the same locality. We cannot too often remind those persons under whose charge the almost universal labours in digging and tunnelling are being made in this country and in Ireland, that the Government has appointed proper officers in the chief constables to receive, and, upon inquiry into their value, pay the same to the finders of all kinds of treasure trove. There is now no excuse for the barbarous and stupid destruction of ancient works, so common at one time amongst our peasantry.

European Royalty.—The Gotha Genealogical Almanac appears this year for the ninety-ninth time. As usual, it holds a review over all the reigning families of Europe; we gather from it a few facts of general interest. The oldest sovereign in Europe is at present Wilhelm the First, King of Wurtemberg, born in September, 1781. Two first Williams are now reigning in Germany; Wilhelm the First of Prussia, and the just named Wilhelm the First of Wurtemberg. Another table arranges the sovereigns of Europe by the length of their reigns. In this respect, a German prince, Duke Bernhard of Saxe-Meiningen, who has reigned since 1803, carries the field. The prince most recently come to his throne is King Louis the First of Portugal. But every day makes alterations in these pages; hardly out of the press, we find it incorrect, owing to the death of Prince Albert. As concerns Germany, we learn that four reigning families of that country have no hereditary male issue, viz. the Prince of Lippe-Deimold, the Duke of Brunswick, the Duke of Anhalt-Bernburg, and the Landgraf of Hessen-Homburg. What an excellent opportunity this would afford for annexations,—and, sure enough, the subjects of these petty princes would be glad to be annexed, even to Prussia, little popular as that may be. The diplomatic annals joined to these genealogies give some valuable statistical information, which, coming mostly from official sources, may be considered correct.

TO CORRESPONDENTS.—C. M.—W. B. G.—A. S.—F. N.—A. H.—R. E. B. M.—received.

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